

AUGUST 22, 1953

# MOTION PICTURE HERALD

*How Many for 1953-54?*

3-D

Color

Wide Screen

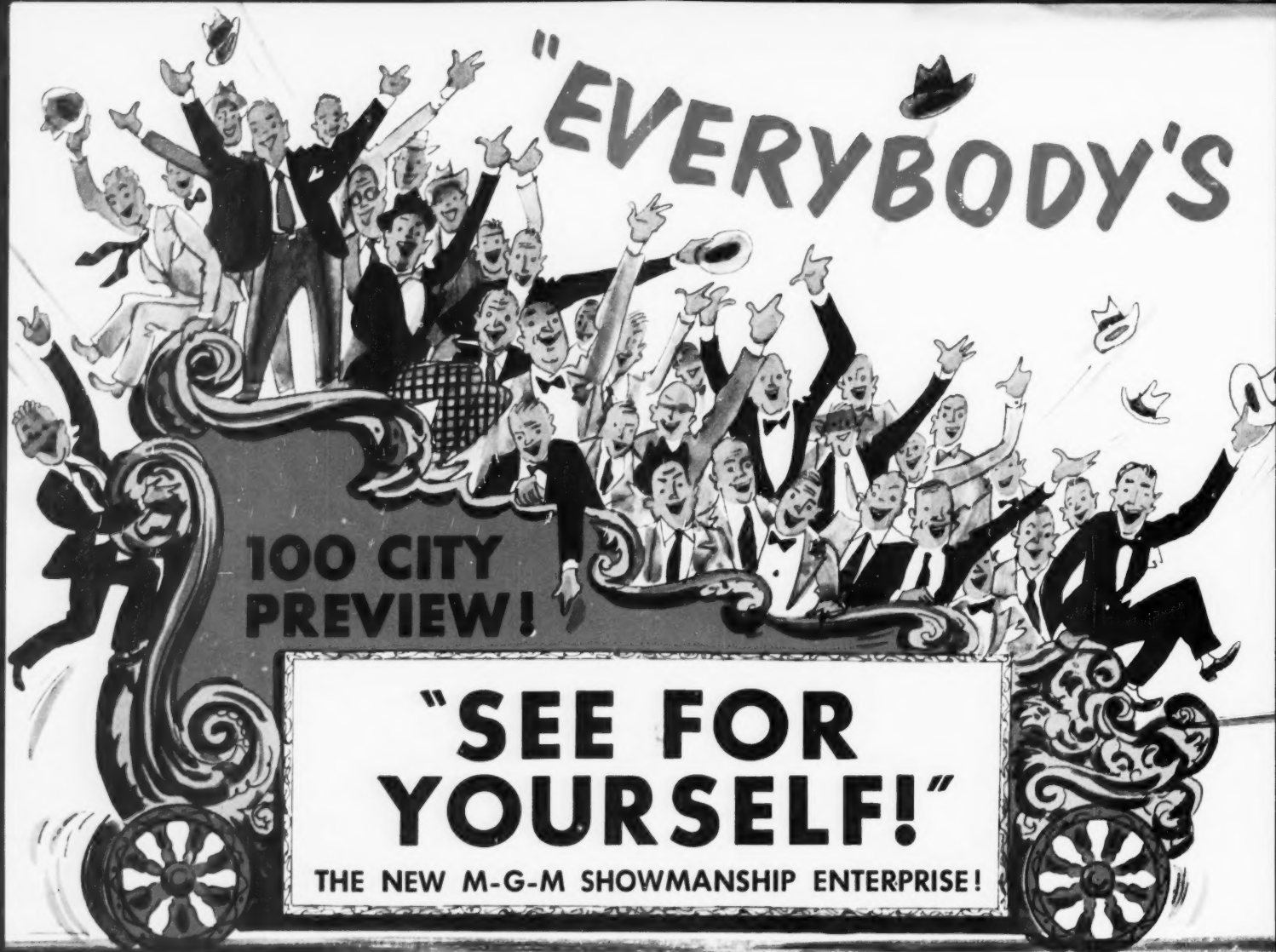
Anamorphic

Stereophonic

—A HERALD Report from Hollywood

**REVIEWS** (In Product Digest): THE GOLDEN BLADE, DEVIL'S CANYON, CONQUEST OF COCHISE, DOWN LAREDO WAY, THE GREAT JESSE JAMES RAID, BANDITS OF THE WEST, SKY COMMANDO, IT STARTED IN PARADISE

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## WATCH FOR THE FIRST TWO PREVIEWS!

*[Details in next week's trade magazines]*



### "MOGAMBO"

Clark Gable, Ava Gardner  
(Technicolor)

In most Exchange Centers Trade Show:

**SEPT. 14th**

Territorial showings immediately thereafter. Don't miss this mighty attraction, the Greatest African Adventure Picture Ever Made. Authentically filmed on safari in Technicolor. Watch for the "Mogambo Showmanship Contest."



### "TAKE THE HIGH GROUND!"

Richard Widmark, Karl Malden, Elaine Stewart  
(Anasco Color)

In most Exchange Centers Trade Show:

**SEPT. 15th**

Territorial showings immediately thereafter. One of the most important offerings of the Fall season. High, wide and handsome entertainment. Enter the Showmanship Contest.

# GETTING ABOARD THE BAND WAGON!"



M-G-M's nationwide "SEE FOR YOURSELF" Previews are the Talk of the Industry. Never before has any company ever had for consecutive release such a group of GIANT ENTERTAINMENTS! We want you to share our enthusiasm. You'll remember these titles. They will be the BIG excitement in coming months. Watch for their Trade Show announcements. AND THEY'RE ALL IN COLOR:

## **Action Tops!**

### **"FORT BRAVO"** (Ansko)

William Holden, Eleanor Parker, John Forsythe

## **Broadway Musical Smash!**

### **"KISS ME KATE"** (Ansko)

Kathryn Grayson, Howard Keel

## **Spectacle! Drama! Romance!**

### **"ALL THE BROTHERS WERE VALIANT"** (Tech.)

Robert Taylor, Stewart Granger, Ann Blyth

## **Big Holiday Musical!**

### **"EASY TO LOVE"** (Tech.)

Esther Williams, Van Johnson, Tony Martin

## **Dramatic Sensation!**

### **"TORCH SONG"** (Tech.)

Joan Crawford, Michael Wilding

## **Comedy of the Year!**

### **"THE LONG, LONG TRAILER"** (Ansko)

Lucille Ball, Desi Arnaz



# PRAISE TO THE SKY! T



THE *Hollywood* REPORTER

## 'ISLAND IN SKY' SOLID B.O. SMASH FOR WAYNE-FELLOWS

John Wayne Tops  
In Wellman Picture

**ISLAND IN THE SKY**  
(Wayne-Fellows-Warner Bros.)  
Director: William A. Wellman  
Screenplay: Ernest K. Gann  
From his novel "Island in the Sky"  
Photography: Archie Stout  
Aerial cameraman: William Clothier  
Art director: James Basevi  
Music: Emil Newman  
Sound: Earl Crain, Sr.  
Edited by: Ed Borschell, Ralph Dawson

Cast: John Wayne, Lloyd Nolan, Walter Abel, James Arness, Andy Devine, Allyn Joslyn, James Lydon, Harry Carey, Jr., Hal Baylor, Sean McClory, Wally Cassell, Gordon Jones, Frank Fenton, Robert Keys, Sumner Getchell, Regis Toomey, Paul Fix, Jim Dugan, George Chandler, Louis Jean Heydt, Bob Steele, Darryl Hickman, Touch Conners, Carl Switzer, Cass Gidley, Guy Anderson, Tony DeMario.

(Running time—108 minutes)

A gripping, suspense-laden epic of the air, "Island in the Sky" is that rare combination of expert writing, acting and directing that holds an audience enthralled from the opening shot to the close 108 minutes later. With John Wayne lending marquee strength and contributing one of his finest performances, "Island" should become one of the year's heaviest grossers. This third production marks a Wayne-Fellows organization marks a giant step forward, placing the outfit among the top-ranking independents.

Ernest K. Gann's screen adaptation of his novel is a forceful directorial job, given a masterful directorial job by William A. Wellman. The story itself is a simple, straight-line narrative about an Air Force transport plane forced down in the bleak wastes of Labrador and the efforts of a rescue squadron to locate the plane and crew in a frozen area so desolately wild it had never been charted.

Wayne is the skipper of the forced-down plane, confronted with the problem of keeping his men alive for the week or so he figures it will take to be found. Food is scarce, there being just enough to keep them meagerly fed for six days. With the temperature between 40 and 70 below zero, the danger of freezing to death is always present. To add to that, power for the plane radio soon goes, the only hope for giving their location lying in a small, hand-operated emergency radio signal fires as the trees are too frozen to do more than smoke.

With so little to go by, the survivors of the crash landing are finally located, and it makes for as thrilling a motion picture as has come along in some time.

Wayne is magnificent as the pilot, scared himself but burdened with the responsibility of keeping them alive. Sean McClory is excellent as the co-pilot who disobeys orders, wanders off in the falling snow and freezes to death just a few feet from the plane

and safety. Wally Cassell turns in a splendid job as the radio man who desperately nurses his instrument along until the last bit of power is gone. Andy Devine is better—and bigger—than ever, turning in a top stint as one of the rescue pilots, with Lloyd Nolan, James Arness and Allyn Joslyn standing out as other pilots. Walter Abel scores effectively as a harassed colonel in charge of rescue operations, with standout performances contributed by James Lydon, Hal Baylor, Carl Switzer, Tom Irish, Gordon Jones and Frank Fenton. Uncredited but making a moving impression in a poignant telephone scene is Dawn Bender as the wife of one of the wrecked crew.

Wellman maintains a taut mood throughout and certainly deserves much of the credit for the consistently fine performances. No small factor in the gripping quality of the film is the music score by Emil Newman.

Photography by Archie Stout and the aerial camerawork of William

on  
acti  
help  
ton  
for  
Hers  
funda

Maurice  
play a feature  
which will be  
in London starting late this month.

Clothier are outstanding, both coming through with unusual angles. Particularly effective and carrying a strong impact is a shot apparently taken from under the ship showing the crash-landing.

Film carries a brief intermission, the break being skillfully interposed without affecting the mood. Picture was previewed at the Hollywood Paramount, benefitting by the use of wide-screen and stereophonic sound.

—Milton Luban.

# JOHN IN Island

ALL ITS THRILLS THRILLINGLY HEIGHTENED BY **WARNERPHO**



# THE BIG, BIG LABOR DAY ATTRACTION FROM WARNER BROS!

## WAYNE in the Sky

From the blood-racing adventure best-seller by Ernest K. Gann, author of 'The High and The Mighty'

CASTING BY  
FLOYD HULAN • WALTER ARER • JAMES ARNESS • ANDY DEVINE

WITH ALLYN JOSEPH • EDWIN LYON • HARRY CAREY, JR. • HAL BAYLOR • SEAN McGLORY

WALLY CASSELL • BUDWYN JONES • SCREEN PLAY BY ERNEST K. GANN

DIRECTED BY WILLIAM A. WELLMAN

WAYNE FELLOWS PRODUCTION • DISTRIBUTED BY WARNER BROS.

The story  
of a  
far-flung  
air-rescue  
against  
unbelievable  
odds  
...of Dooley,  
who beat  
his way back  
from a  
wild white-hell  
--to where  
his woman was!



**NIC SOUND**

THIS PICTURE ALSO CAN BE EXHIBITED ON WIDE OR GIANT SCREENS



'Blondes' Socko, N.Y.; *VARIETY*

'Blond' Smash, Louisville; *VARIETY*

'Blonde' Forrid, Baltimore; *VARIETY*

'Blond' Great, Frisco.; *VARIETY*

'Blond' Lush, Los Angeles; *VARIETY*

'Blond' Wham, Detroit; *VARIETY*

'Blond' Mighty, Chicago; *VARIETY*

'Blondes' Standout, Cincy; *VARIETY*

'Blondes' Very Big, Philly; *VARIETY*



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 192, No. 8

August 22, 1953



## Production Forecast

**T**HE present uncertainties concerning screen aspect ratios and stereophonic sound have made the always difficult problem of planning for the future doubly complex. More than ever exhibitors are looking anxiously to Hollywood. Meanwhile the production colony is looking anxiously for public preferences as recorded at the box office.

If Hollywood does not make 'em, exhibitors can not show 'em. On the other hand, within the limits of selection enjoyed in his particular situation, an individual exhibitor must show the pictures that are produced. During the coming season the exhibitor, for the first time, may elect to show pictures in one of a variety of different standards. Some pictures, the CinemaScope productions, may only be presented in the special methods of that process. Many other features will be offered in standard, in 3-D, with or without stereophonic sound, and all photographed to permit exhibitions on wide screens in ratio of from 1.66 to 1 on to 1.85 and even 2 to 1.

These circumstances make the tabulation assembled by The HERALD's Hollywood editor, William R. Weaver, and published in this issue, of real value to all exhibitors. It can not be concluded that these statistics represent policy plans of the producers—quite the contrary, the majority of the studios do not know precisely what they will be turning out for the theatrical season which is about to begin. This in itself is virtually unparalleled.

However, at this writing certain conclusions of interest to exhibitors may be drawn from the studios' tentative plans for the 1953-54 theatrical season: 1) There will be available over 300 features suitable for exhibition in the traditional standard; 2) At least 35 features will be made in the United States for exhibition in an anamorphic lens system; 3) A higher per cent than ever before will be in color; 4) There will be some pictures in 3-D, the total number may be small if public interest in the medium diminishes or be a total of 50 features or more if 3-D enthusiasm continues; 5) CinemaScope pictures will all have 4-track composite stereophonic sound; release of other pictures with stereophonic sound will depend on exhibitor interest. Up to now 75 pictures have been recorded or re-recorded for stereophonic sound (and many more are planned) in the three track system involving the use of a separate sound head in the projection booth.

Exhibitors who, for economic or other reasons, do not make any changes in their equipment may expect a reasonable but tight supply of new features. Exhibitors who install screens with aspect ratios of 1.66 to 1.85 can feel confident that most of the new features may be exhibited

without cutting off the heads and feet of players. Exhibitors who stand pat or simply put in a wider screen of course will not be ready for CinemaScope.

For some unknown reason the studios have been reluctant to make high budget attractions in 3-D. For protection purposes, several studios are shooting many pictures in standard and in 3-D in order to be prepared with a large supply of 3-D pictures for 1953-54, if necessary.

At present stereophonic sound is a major source of confusion. So far as CinemaScope is concerned, the path has been charted—a special sound head located above the projector gate is required as well as new teeth on all sprockets. What other producers will do about stereophonically recorded pictures has not been announced. Meanwhile many exhibitors are unwilling to face the prospect of having two different types of stereophonic sound heads in their projection booth. Standardization on a stereophonic sound system throughout the industry is imperative.

Exhibitors are entitled to have the clearest possible expressions from production and distribution spokesmen about the shape in which the product is to be made. After all it is the exhibitor who must pay—out of film grosses—the expenses of converting his theatre for the new techniques.

■ ■ ■

**Q** When—or if—commercial operation of television transmitters is authorized in Britain, there is little likelihood that the British Broadcasting Corporation's dominant position will be disturbed. Alarmed by the opposition to sponsored TV programs, the Conservative administration has drawn up a long series of restrictions on commercial television. These include the following: 1) only a small number of commercial stations will be permitted; 2) the number under one ownership or control would be limited; 3) a controlling body could even censor scripts; and, 4) operating hours and the number and type of commercial announcements would be restricted. On such terms the theatre operators in Britain would seem to have little to worry about sponsored television because its growth, at best, will be slow.

■ ■ ■

**Q** One reason for poor business in some metropolitan downtown and neighborhood theatres is because, as "Fortune" for August put it, "Americans are rapidly changing into a nation of suburbanites. Since 1947 population has increased by 15 million, but population of what loosely may be called the suburbs has increased by something like 17 million." The drive-in theatres which have been generally so successful are drawing an important part of their patronage from "suburbanites."

—Martin Quigley, Jr.



# Letters to the Herald

## Why Tax-Free TV?

TO THE EDITOR:

Congress' strong vote for the Mason Bill has led me to believe that most Congressmen are aware of the injustice of taxing the theatre while letting television, our Number One competitor, continue untaxed. I also feel there is no desire on the part of Congress to tax television.

Now that Congress has strongly voted to exempt the motion picture theatre from the excise tax, I feel that the discrimination view was second only to the financial condition of the theatre. Now that the President's view is that he should not help part without helping all covered by the excise tax, I think we should try to set our industry apart from the excise field by comparing ourselves to tax-free television and, on these grounds, test the constitutionality of our tax.

Now that the court has ruled that even our contributions must be taxed, it appears to me that they have gone too far to justify letting television continue to be exempt from excise tax, using our movies free, in direct competition to our movies subject to twenty per cent tax in the theatre. Television is in business for profit just as the theatre is in business for a profit.

Collections from advertisers used for expenses and profits are substituting for admissions and profits just as much as our contributions taken up in theatres substitute for admissions. Admissions are merely our way of paying expenses and profits connected with operating the theatre. How many television sets could be sold if television had only advertising to sell? Therefore, they are selling entertainment and adding advertising.

While it is unlawful for us to give away our entertainment and collect contributions for service, there are many good and just arguments on this subject, and I think we should present our case to the Supreme Court and ask for a decision on the constitutionality of the theatre tax in comparison with tax-free television, thus setting ourselves apart from the excise taxes.—*VERNAL M. ELLIOTT, Manager, Clayton Theatre, Clay City, Illinois.*

## Let's Plan Publicity

TO THE EDITOR:

Distributors need to check their national publicity campaigns and put it where it does the most good. More TV publicity is needed; like a cooperative program—weekly—on a nation-wide basis. (Something like Lux Radio Theatre on Radio.) Show a good

picture out of release and previews of current releases. Show 'em what they are missing. Let's face it, TV is where they are. You have to get to them to sell.—*W. D. GUEST, Palace Theatre, Grapevine, Texas.*

## Stereophonic Sound

TO THE EDITOR:

I have just been having one of my perennial arguments with Mr. Artistic. This is one which has to do with stereophonic sound. I have never been able to win an argument from Mr. Artistic, who is always right, and knows more about the business than anyone else, but it has invariably happened that the public has proved Mr. Artistic to be wrong.

It is my contention that in a territory like the midwest, where "Ma and Pa Kettle" are one of the biggest drawing cards, and where program Western pictures outgross some of Broadway's greatest successes, that this new sound system, while certainly it is impressive, is not a must for small theatres.

In fact, I know of several instances where the public is not even aware of stereophonic sound, and I know of others where it is actually confusing to certain patrons. Naturally, we would all like to have it, however, if its price could be reflected in additional business. It is my contention that even the present reduced price is out of reason for the small theatre in certain territories.

I recall several other arguments with Mr. Artistic. Only a short time ago I had an argument with him about theatre television. He insisted that theatre television was going to be a tremendous success, because we would be televising operas and stage successes like "South Pacific," to all the various parts of the United States. When I said that a telecast of an opera or stage show of this kind, even at best, would be inferior to taking a Technicolor picture of the same show, because the Technicolor picture could be edited, and because it could be shown as many times or at any time that the theatre wished, Mr. Artistic insisted that the very thought of the simultaneous telecast would put it over. I am not saying that theatre television is not going to play a prominent part in the future of this business, especially for news events, but I wish to call your attention to the fact that Mr. Artistic is strangely silent about theatre television now.

Stereophonic sound is wonderful in the big metropolitan cities, but a lot of spade work is going to have to be done before its cost will be worth while to the average small

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theatre, and I am willing that Mr. Artistic will check me six months from now to find out which one of us is right.

The things I have said, however, do not apply to the wide screen, which I think is worth every cent it will cost us to install, and much more.—*RALPH D. GOLDBERG, R. D. Goldberg Enterprises, Omaha, Nebraska.*

**L**EADING the high summer grosses on New York's Broadway again this week was the remarkable run of Columbia's "From Here to Eternity." In its second week at the Capitol theatre it took in more than \$165,000, almost double the highest amount grossed by any other film in the 34-year history of the house and more than any theatre showing pictures exclusively has ever grossed. At the Roxy the 20th-Fox "Gentlemen Prefer Blondes" totalled \$534,000 at the end of its fifth week, a seven and a half year house record. MGM's "The Bandwagon" at the Radio City Music Hall registered \$130,000 for its sixth week, bringing its total close to the \$1,000,000 it is expected to pass before its run ends.

► Because of the limited supply of short focal length lenses for wide screen projection, Allied Theatre Owners of Iowa, Nebraska and South Dakota is setting up an exchange service for its members. Charles Jones, secretary of the unit, is compiling data on the size and make of each member's present lenses; also the length of throw in each theatre and the focal length of the lens required for wide screen projection.

► If the production companies do not expedite investigation into single-strip-single-projector 3-D systems, or other methods of insuring positive synchronization, and thus bring to quick realization or quick exposure exhibitor hopes bred by their unproved publicity, many showmen may be made to miss the 3-D gravy train entirely through waiting too long to get aboard.

► Sales of Eastman Kodak Company and its consolidated subsidiaries in the U. S. for the 24 weeks ended June 14 were \$286,382,170, about 15 per cent more than the \$249,924,131 for the same period last year. Net earnings of \$22,531,833 increased 24 per cent from \$18,178,388 for the first half of last year, the company reported.

► The re-use of polarized glasses for viewing 3-D motion pictures is being studied by the U. S. Public Health Service to determine whether

or not there is any danger of infection or disease being carried. Department officials stress, however, that regulations of use of the glasses is strictly a local matter and that the Public Health Service can only make recommendations.

► Theatres booking the telecast of the Notre Dame home football games this autumn are expected to charge from \$1 to \$1.50 per seat according to a spokesman for Box Office Television, the programming agency which is packaging the events for theatre use.

► More than 50 per cent of the theatres in the RKO circuit have been equipped with the Miracle Mirror wide screen and the balance of the houses will be so equipped before the autumn, according to William W. Howard, vice-president of the theatre company.

► U.S.S.R. Commissars of Culture are giving a glimpse of their movies to the panting outside world again. Pictures from behind the Iron Curtain will be among the principal attractions at the Venice Annual Film Festival which opened last week and runs until mid-September. Russia, Hungary, Poland and Czechoslovakia—long absent from the international competition—have shipped some of their star productions to compete with those of 31 other nations.

► There'll be peace in the sales field until September, at any rate. The contract between the distributors and the Colosseum of Motion Picture Salesmen has been extended 60 days and it's agreed both parties will resume negotiating September 8. The extension also provides that salary increases and expense allowances which may result from negotiations will be retroactive to February 17.

► Lighter reels and containers are desirable, everyone agrees, but strangely are more expensive. Various companies now experimenting with materials under the recent pressure for economies in shipping, are finding this out. This is apart from the question of durability. Plastic reels, for instance, recently developed, weigh four pounds in 23 inch dimensions for 3-D, against six for metal. However, they cost \$11 against metal's \$6. Another company has developed fibre glass containers. Developing was so expensive it has had to obtain refinancing. Some companies are using corrugated containers for air express and interoffice deliveries; but these are not durable enough for the hard handling containers get in shipping.

► It would seem Magna, developing the Todd AO large screen process, will be experimenting for some time to come. The company has arranged to lease the Regent Theatre, Buffalo, for another 11 months. Test runs are conducted there.

► The introduction of new screen techniques has not resulted in complicating the labor situation, as was anticipated in some corners. Richard Walsh, president of the International Alliance of Theatrical and Stage Employees, in a byline article in the August 18 "New York World Telegram and Sun," reported that the coming of 3-D has been marked by an "almost complete absence of labor troubles."

► In an apparent economy move, and one that was unexpected, Texas COMPO has cancelled the conference it has scheduled for September 28-30 and has returned such reservations as had been made. It also was announced that the organization's press department was closing immediately and that the group's Dallas offices October 1.

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# This week in pictures



HERMANN PLACE, president of General Precision and National Theatre Supply; Earl I. Sponable, 20th-Fox research director, and Al Lichtman, director of distribution for 20th-Fox at a CinemaScope clinic in New York last Monday. See page 19.



JACK L. WARNER, Edna Ferber, George Stevens and Henry Ginsberg meet at the Warner studios in Burbank where Mr. Warner announced plans for the production of Miss Ferber's latest novel, "Giant," to be made in the recently announced WarnerSuperScope process.

STARS of stage, screen and radio turned out for the special opening of Warners' "So This Is Love" at the Normandie theatre, New York. At right, Martin Starr, radio commentator, greets Monica Lewis, Walter Abel and Rosemarie Sheer. The film depicts the life of Grace Moore.

MALCOLM KINGSBERG, right, former RKO Theatres president, this week joined Loew's, Inc., in an executive capacity. Mr. Kingsberg went to Keith-Albee-Orpheum, predecessor of RKO Theatres in the early 1930s as M. J. Meehan's representative. He was president of the circuit from 1946 to 1950.



PREMIERE of MGM's "The Band Wagon" at the Egyptian theatre, Hollywood. Shown are Gene Kelly, Ann Miller and Fred Astaire, star of the picture.





HENRY KOSTER, director of "The Robe," in New York this week told how it was to guide the first CinemaScope picture to completion. The 20th-Fox director is flanked by critics Irene Thirer and Wanda Hale.



MICKEY MOUSE is celebrating his 25th birthday, marked here by a cake from Goofy and by the Disney Studio by the release of "Mickey's Birthday Party."



BREAKING GROUND for the Walter Reade TV station WRTV at Eatontown, N. J. Left to right: Jackie Cooper; Paul Petersen, assistant manager of the circuit; F. Bliss Price, wielding the shovel; Hervey Keator, manager of the Eatontown Drive-In; Walter Reade, Jr.; Hildegard, and Ira Wolcott, sheriff of Eatontown.



SAM GORELICK, RKO Radio Chicago branch manager, receives a watch, first prize in the Silver Jubilee Drive, at the company's sales meeting. Left to right, Nat Levy, east-south division manager; Mr. Gorelick; James R. Grainger, president of the company; Herb Greenblatt, midwest district manager; Charles Boasberg, general sales head, and his assistant, Walter Branson.



ATTENDING the screening of RKO's "Devil's Canyon" in 3-D at the RKO 86th Street, New York, are Alfred Crown, RKO foreign manager, and Walter J. Higgins of the Prudential circuit.

JOHN I. CRABTREE, head of the photographic chemistry department of Kodak Research Laboratories, this week completed 40 years of service with the Eastman Kodak Company. The occasion was marked by his associates and friends at a dinner Wednesday. The recipient of many international scientific honors, he has been an SMPTE leader.

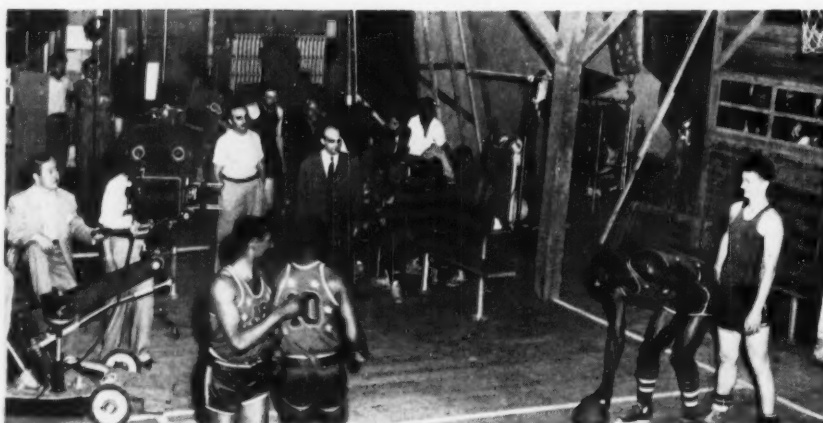


THE CARLTON theatre, Upton Park, London, reopened last week, rebuilt after its almost total destruction by bombs during the war. Here Herbert Wilcox addresses the audience at the Associated British Cinema theatre, flanked by the Mayor of East Ham, L. A. V. Bennett; Margaret Lockwood, Sam Luton, manager of the theatre; Robert Beatty, Elizabeth Allen, Kieron Moore and Tom O'Brien, M.P.

MICOL FONTANA, below, Italian couturiere, confers with Jonas Rosenfield, Jr., IFE advertising and publicity vice-president, and Bernard Lewis, promotion manager, on plans for "Three Girls from Rome."



JAMES WONG HOWE, behind camera, right, directs his first picture after years as a famed cameraman. The picture is "Go, Man, Go," featuring the Harlem Globetrotters and produced by Alfred Palca.



ANDREW NEATROUR, Associated British Cinemas publicity chief, receives a silver sombrero as the Variety Club Champion International Press Guy. With him are C. J. Latta, director of Associated British Picture Corp., and D. J. Goodlatte, director of ABC.

CHARLES B. GARRETT, right, MGM publicity and 16mm executive in Cuba, was a recent New York visitor.



EDOUARD PHILIPS and Mrs. Philips, center below, are greeted by Ben Cohn and Americo Aboaf, Universal foreign sales head at the U-I home office. Mr. Philips is a leading exhibitor in Brussels, Belgium.



# Stereophonic, Anamorphic Box Score from Hollywood

by WILLIAM R. WEAVER  
Hollywood Editor

What is Hollywood going to give us for product in 1953-54?

How much tooling-up have we got to do to handle it?

How's 3-D standing up?

What's the score on stereophonic sound?

Well, if Hollywood were sure about the answers to the last two of these questions, it would be happy to give out with a firm reply to the first of them, and the answer to the second would be crystal clear.

Of course nothing so cozy as that is the case.

## Ear Cocked to Catch First Clear Note of Certainty

No. On the unhappy contrary, Hollywood has its ear cocked to catch the first clear note of certainty that they know will be sounded sooner or later, and one way or the other, by the growing number of exhibitors whose growing experience with 3-D and S-S (to coin a convenience) will tip off the trend. Up to now there's been nothing but discord in the reports—a smash at one theatre, a crash at another—and the planners of product admit they know, as the saying is, from nothing. Making it unanimous for the trade.

Nevertheless, and with fingers as cramped from crossing as anybody's, it is possible to present at this perplexing time and herewith a rough-hewn though hard-wrought and soundly-meant chart reflecting (as of August 14, it is well to say) the present expectations of the principal providers of product with respect to the number of pictures in the various technological categories likely to be released in the 1953-54 season.

This is not a breakdown of official announcements of product.

It is not to be regarded as a collection of firm statements of policy.

It is tentative, approximate, strictly subject to change.

It is the best information with respect to product prospects to be had in this big wide world.

So—

**Allied Artists**, a closely-held organization with complete flexibility, figures it'll be releasing about 33 pictures in 1953-54, might release more if show business flourishes, isn't likely to drop below that figure. AA has two more 3-D pictures coming up, to follow its successful "The Maze," and is on the point of launching its first film in CinemaScope. All AA pictures, save the last named, are shot for 1.85:1 or, of course, 1.33:1 or any point between.

**Columbia**, in keeping with recently proclaimed policy, is to use its four-way

## THE STUDIO SHAPE-UP

|                 | Wide Screen | 3-D | Color | Anamorphic | Stereophonic | Standard |
|-----------------|-------------|-----|-------|------------|--------------|----------|
| Allied Artists  | 33          | 2   | 8     | 1          | 0            | 32       |
| Columbia        | 30          | 30  | 20    | 1          | 30           | 29       |
| Lippert         | 5           | 0   | 5     | 0          | 0            | 30       |
| MGM             | 38          | 1   | 33    | 6          | 38           | 31       |
| Paramount*      | —           | —   | —     | —          | —            | —        |
| Republic        | 20          | 0   | 15    | 0          | 0            | 20       |
| RKO*            | —           | —   | —     | —          | —            | —        |
| 20th-Fox        | 10          | 0   | 30    | 20         | 20           | 14       |
| United Artists  | 62          | 4   | 33    | 2          | 3            | 62       |
| U-International | 33          | 7   | 25    | 0          | 7            | 33       |
| Warner Bros.**  | 6           | 6   | 6     | 6          | 6            | 6        |

\* Information not available from companies. \*\* Announced thus far.

Under "wide screen" are grouped all aspect ratios greater than 1.33:1 but not more than 2:1. Under "anamorphic" are grouped CinemaScope, WarnerSuperScope and Vistarama.

"Stereophonic" is used here as a round term embracing all multi-channel sound systems.

"Standard" is applied to all pictures that can be exhibited on a standard 1.33:1 screen from a single projector, without regard to whether they are available also in any of the new screen techniques.

camera on all but one of the 30 pictures presently contemplated, and will use CinemaScope on that one. The 29 others will be available, therefore, in one form or another—or perhaps it is better to say in all forms but one (anamorphic, that is)—to any and all exhibitors, regardless of the exhibition installations he may or may not have at hand. The studio also has an option on some more uses of CinemaScope, against the possibility of a landslide toward 2.55:1 aspect ratio.

**Lippert Pictures**, gearing to the widest possible market, intends, with leave to enlarge its intention, to supply five features in widescreen and color among the 30 it will distribute (the five being amenable to 1.33:1 projection, also, naturally).

**MGM**, with much planning still to be done and with large changes not unlikely, expects to send about 38 pictures to market during 1953-54, about 35 of these in color, and one, already completed, in 3-D, although the studio has no fixed policy against increasing the number of 3-D jobs greatly if such a move appears warranted by exhibition experience. The company has six features scheduled for CinemaScope, and all of these could come in 1953-54 if box office demand created need for that much haste. All MGM product not going in CinemaScope is filmed for widescreen and for stereophonic sound, although wholly practical for standard purposes also, studio officials carefully point out.

**Paramount** declined to indicate its intentions specifically. In New York Tuesday Barney Balaban, after conferences with Y. Frank Freeman and Loren L. Ryder, research director, said the company would not necessarily be bound by the 1.66 to 1 aspect ratio which the company declared for originally.

**Republic**, last of the major studios to take cognizance of the technological turmoil, expects to release 20 features, 15 of them in color, all of them designed for both wide screen and standard. The studio has no 3-D, anamorphic or stereophonic intentions so far.

**RKO** withheld forecast.

**Twentieth Century-Fox**, the source of the anamorphic excitement and the resultant wide screen fervor, envisions a 1953-54 highlighted by its release of 20 pictures in CinemaScope and 10, produced independently by Leonard Goldstein, in color and in standard dimensions but expandable to 1.85:1. Four standards now in backlog also are to go out during the year.

**United Artists** anticipates releasing about 65 pictures during the season, four of them in 3-D, two in CinemaScope, 33 in color and three (maybe many more) with stereophonic sound. Some of these 65 pictures already are in release.

**Universal-International**, describing its  
(Continued on following page, column 3)



# MYERS WARNS ON TAX ECHOES

## Sees Harmful Impression Created; Gives Limited Praise to Senate Report

Two of the most important subjects to face the film industry in the last six months—the campaign for repeal of the Federal admissions tax on motion picture theatres and the Senate Small Business subcommittee hearings on trade practices—are given thorough review in the latest bulletin from the Washington desk of Abram F. Myers, general counsel for Allied States Association, released Wednesday.

On the subject of the tax, Mr. Myers noted with regret certain areas of influence, namely the press, which the tax campaign committee seemed to overlook. Concerning the Small Business Committee report, with which he was in general agreement, he promised a renewal of Allied's militant position to see that trade practice violations are promptly brought to the attention of the Justice Department's Anti-Trust Division.

In summing up he wrote pointedly:

**"Allied will from time to time recall to the Division's attention complaints lodged with it in the past concerning which no action was taken.**

**"Regional leaders and members having complaints involving possible violations of the decrees are requested to forward them to this office for appraisal and processing.**

**"Areas pestered by arbitrary zoning and compulsory competitive bidding also should describe the situation fully in writing and forward the story here for consideration."**

The bulletin opened with a brief post mortem on the unhappy end of the Mason bill after its successful passage through both Houses of Congress, with Mr. Myers' noting the somewhat peculiar position in which the industry finds itself after painting such a bleak picture:

### Strong Impression Made

"During the long campaign the industry's woes were paraded before Congress, the Administration, the public and industry members. That was all in a day's work because the COMPO Committee had to make out a strong case in order to impress Congress. It was the Committee's job to put the industry's worst foot forward. While there is no reason for saying the industry's plight was overdrawn, it certainly was not understated, and the harmful impression has been created that the motion picture industry is on Skid Row for keeps."

The Allied general counsel does not think the industry "will have to raise a finger" to get a 10 per cent reduction next year,

**"... The industry is in the position of a hypochondriac who complains over and over again that he is a very sick man until he convinces himself and all within earshot. Now we will have a brief respite from wailing. For the next five months it will not be treasonable to express confidence in motion pictures—the only thing the industry has to sell; confidence in their worth as the finest entertainment available, confidence in their future."—ABRAM F. MYERS, General Counsel, Allied States Association.**

but "to secure total elimination in a mad scramble with all other excise burdened industries will take a heap of doing."

The Senate Small Business subcommittee's report, issued August 3 in the name of the full committee, was tackled by Mr. Myers in sections dealing individually with prerelease practice, price-fixing, competitive bidding and industry arbitration. He noted with satisfaction one paragraph of the report which declared that "the performance of the (Anti-Trust) Division has left much to be desired," but for the most part Mr. Myers limited himself to interpretation of the report for Allied members.

Concerning the rumored (but not actually forthcoming) strong criticism of Allied in the report, Mr. Myers said that "Allied and her leaders have no cause to apologize for the course followed in reference to arbitration last year. That course was directed by the board of directors by unanimous action and the action of the board was unanimously ratified by the exhibitors in attendance at the Chicago convention."

Mr. Myers noted that the Committee plainly implied that prereleases are undesirable and should be restricted, if not banned, adding Allied's position that "prereleases transgress the injunctions in the Paramount case and the resulting price-fixing violates the Sherman Act and that, therefore, they should be prohibited."

### Says Evidence Overlooked

He found it "astonishing," however, that the report, in discussing the well-publicized "Peter Pan" and "Hans Christian Andersen" cases in regard to price-fixing, omitted mention of evidence submitted to the Committee that exhibitors not only increased their prices "on virtually every engagement but that in competitive areas those prices were raised to a uniform figure."

Mr. Myers continued, "The evidence of decree violation is in the record of the hearings and hence available to the Department of Justice. I don't know that anybody is

crying out for criminal prosecution—for vengeance—in the present precarious state of the business. But adverse business conditions do not justify repeated violations of the decree or of the law. It is time someone in the Department of Justice or on the U. S. District Court began talking to the defendants like a Dutch uncle. Decree violations and law violations must cease."

Noting that the committee recommended that the Anti-Trust Division investigate the competitive bidding system in Los Angeles, Mr. Myers added: "I am sure that it meant to include any other area where the distributors have imposed arbitrary zoning systems contrary to the wishes of the exhibitors."

The Allied general counsel "found surprising" the Committee's list of "proper subjects" of arbitration, including prereleases.

### Cites Arbitration Difficulties

Wrote Mr. Myers: "The Committee does not elaborate on how prereleases could be arbitrated, particularly the price-fixing aspects of that practice, without assuming contrary to all decisions that price-fixing is not illegal *per se* and that the extent or degree of price-fixing can be arbitrated merely as a matter of convenience to the parties."

"I cite this merely to show that the problem is not nearly as simple as the Committee assumes it to be."

## STUDIO BOX SCORE

(Continued from preceding page)

conjecturing as "strictly crystal-ball," figures to follow pretty closely the course it has been traveling, which would bring from that company about 33 features, 25 in color, and all of them photographed for wide screen or standard. Management is completely open-minded about 3-D and S-S, awaiting developments.

Warner Brothers has not yet announced its complete production program, but so far six films are definitely set for filming in the anamorphic WarnerSuperScope, as well as in 3-D, wide screen and, of course, standard, with the Warner All-Media camera. All six also will be available with WarnerPhonic sound. A studio spokesman said, "Whatever technique or combination each story suggests will be used."

Thus the state of studio thinking and planning for 1953-54 as of August 14, with leave to amend, and a good deal more subject to change than has been the case in a great many years, if ever, at this point on the calendar. For never has Hollywood had so many uncertainties to give it pause. The coming of talk to the screen made problems aplenty, but in itself it was a single thing. This year there is the question about 3-D, plus the question about S-S, and there on tomorrow's table lies anamorphoscopy. All these things together (not mentioning that other old problem, television, for the moment) make motion picture production a very exciting and stimulating business these days, but surely the uncertain-est business on this planet.



REPUBLIC'S

VAST-VISION

REPUBLIC'S BIG 6 NOW...  
AVAILABLE FOR STANDARD  
AND WIDE VISION SCREEN

HERBERT J. YATES  
presents

FRED

VERA

MacMURRAY · RALSTON

in

# FAIR WIND TO JAVA

TRUCOLOR BY CONSOLIDATED

with

ROBERT DOUGLAS · VICTOR McLAGLEN  
JOHN RUSSELL · BUDDY BAER  
CLAUDE JARMAN, Jr. · GRANT WITHERS

Screen Play by RICHARD TREGASKIS ·  
Based on the novel by GARLAND ROARK  
Associate Producer-Director JOSEPH KANE





# REPUBLIC'S VAST-VISION



HERBERT J. YATES  
presents

## CITY THAT NEVER SLEEPS

STARRING  
GIG YOUNG · MALA POWERS  
WILLIAM TALMAN · EDWARD ARNOLD  
the killer in "The Hitch-Hiker"

with CHILL WILLS · MARIE WINDSOR · PAULA RAYMOND  
Written by STEVE FISHER · Associate Producer Director JOHN H. AUER  
A REPUBLIC PICTURE · REPUBLIC PICTURES CORPORATION

HERBERT J. YATES  
PRESENTS

## WOMAN THEY ALMOST LYNCHED

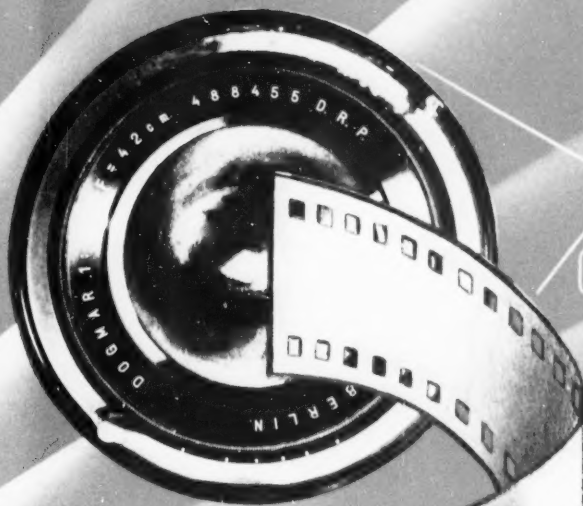
STARRING  
JOHN LUND · BRIAN DONLEVY · AUDREY TOTTER · JOAN LESLIE  
WITH  
BEN COOPER · NINA VARELA · JIM DAVIS · REED HADLEY  
Screen Play by STEVE FISHER · Based on a Saturday Evening Post story  
by MICHAEL FESSIER · Directed by ALLAN DWAN  
A REPUBLIC PICTURE

ALL FUTURE  
PRODUCTIONS  
BY REPUBLIC  
WILL BE  
AVAILABLE  
FOR  
STANDARD  
AND  
WIDE-VISION  
SCREEN

COMING—"SWEETHEARTS ON PARADE" · "CHAMP FOR A



# ION



From  
**JOHN FORD**  
Academy Award Winner  
who gave you  
"THE QUIET MAN"

HERBERT J. YATES  
presents  
JOHN FORD and MERIAN C. COOPER'S Argosy Production

## THE SUN SHINES BRIGHT

WITH **CHARLES WINNINGER**  
and ARLEEN WHELAN • JOHN RUSSELL  
STEPIN FETCHIT

Screen Play By LAURENCE STALLINGS  
Based on IRVIN S. COBB'S Short Stories  
"The Sun Shines Bright" • "The Mob From Massac" • "The Lord Provides"

Directed By **JOHN FORD**  
A REPUBLIC PICTURE

HERBERT J. YATES presents

## SAN ANTONIO

STARRING  
**ROD CAMERON • ARLEEN WHELAN**  
**FORREST TUCKER • KATY JURADO**

WITH  
RODOLFO ACOSTA • ROY ROBERTS • BOB STEELE • HARRY CAREY, JR.

A REPUBLIC PICTURE

Screenplay by STEVE FISHER • Based on the Novel "The Golden Herd" by CURT CARROLL  
Associate Producer Director JOSEPH KANE • Republic Pictures Corporation

A DAY" • "SEA OF LOST SHIPS" • "ANGELS OVER KOREA"

REPUBLIC'S

# VAST VISION



**THE LADY  
WANTS MINK**  
TRUCOLOR By Consolidated

**RIDE THE  
MAN DOWN**  
TRUCOLOR By Consolidated

**THUNDERBIRDS**

**OLD OVERLAND  
TRAIL**  
with **REX ALLEN**

**IRON MOUNTAIN  
TRAIL**  
with **REX ALLEN**



# EQUIPMENT MEN SET ON FOX'S ONE-FILM SOUND

## ***Demonstrate New System; New Sound Head Chief Feature; in Production***

Twentieth Century-Fox, the protectors and promoters of CinemaScope, last week in New York publicly demonstrated for the first time their recently perfected four-track, single film magnetic sound system to be used in conjunction with CinemaScope.

The demonstration, held at the home office theatre, attracted leading figures of the industry and the press who were greeted by Spyros Skouras, 20th-Fox president, and Earl I. Sponable, the company's research director. Shown were scenes of the British Coronation procession and of London harbor, as well as clips from "How to Marry a Millionaire" and a symphony orchestra piece. The audience was impressed.

### ***New Sound System Called Historic Development***

Combining for the first time a picture and four magnetic sound tracks on one 35mm film strip, the system is said by 20th-Fox officials to be "an historic new development in motion picture sound projection, overshadowing the revolutionary introduction in 1927 of sound-on-film." Specifically, it obviates the need for a separate sound reproducer, required until now for the projection of stereophonic sound.

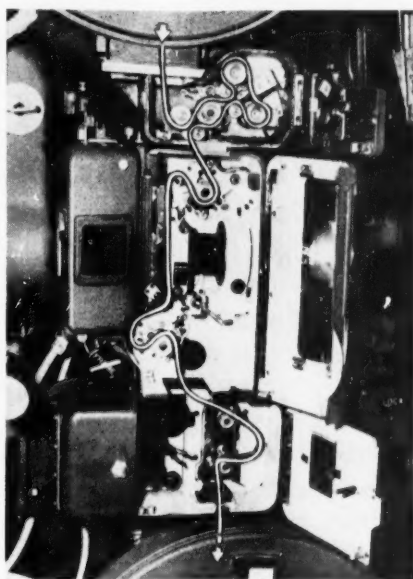
Principal feature of the sound system is a new "Penthouse" sound head, which can be attached to any conventional projector and which is now being produced by General Precision, RCA and Westrex, with other manufacturers expected to join the group in the near future.

### ***Projector Changes Are Described as Slight***

In his introductory remarks, Mr. Sponable explained that to accommodate the quartet of magnetic sound tracks he and his staff had narrowed the sprocket holes of standard 35mm film from .110 to .078 inches. Two of the tracks are placed on either side of the picture.

Changes required in the projector are a slight reduction in the width of the teeth of the intermittent and other sprockets, together with a correction of center-line spacing of the teeth of the intermittent and other sprockets, and the addition of a simple multiple film-driven sound head installed between the upper magazine and the regular projection head. Mr. Sponable was careful to point out that the new sprockets will carry all types of film.

With these changes, he said, the standard theatre projector becomes compatible not only with CinemaScope projection but with every present-day sound film. He added that he thought the 20th-Fox way "will become the standard as time goes on."



**Shown above is 20th Century-Fox's new "Penthouse" sound head, developed by the company to accommodate the four-track, single-film stereophonic sound system being used with the CinemaScope process. Attached to a conventional projector, the multiple film-driven sound head is installed between the upper magazine and the regular projection head. Film is threaded through the new sound head and then through the regular picture gate mechanism, as it would be for any type of film, although by-passing the optical sound pick-up system. For pictures using optical, or ordinary tracks, the projectionist utilizes only the guide rollers of the "penthouse."**

To run the new magnetic sound film, the projectionist has only to thread it through the "penthouse" sound head, the projection picture-gate system. When threading only for optical or ordinary single-track-sound, the projectionist utilizes only the guide rollers in the "Penthouse."

According to Mr. Sponable, the sound head will effect savings for the exhibitor and distributor in the handling and shipping of film, and millions of feet of film stock now required for separate sound tracks. It also insures perfect synchronization by eliminating the necessity of matching the sound film and the picture film. Feasibility of the four-track single film system stems from the present-day utilization of acetate film which, unlike old-fashioned nitrate film, has practically no shrinkage and therefore permits the use of smaller sprocket holes.

In his short introductory remarks, Mr. Skouras called the introduction of the "composite" four-track system "one of the most important contributions" in the ushering in of the new CinemaScope technique. He repeated earlier assurances that the process, like CinemaScope, will be made available to the whole motion picture industry.

Last Friday, the day after the initial de-

monstration of the sound system, executives of 20th-Fox and the Radio Corporation of America participated in a special clinic on CinemaScope and stereophonic sound held in the Johnny Victor theatre at the RCA Exhibition Hall in New York. Frank Folsom, RCA president, and Mr. Skouras headed the groups attending the clinic from their respective companies.

### ***RCA Personnel Included Many Equipment Dealers***

Mr. Skouras outlined 20th-Fox's CinemaScope plans and was followed by Al Lichtman, director of distribution, and Mr. Sponable, both of whom spoke briefly. RCA people in attendance included theatre equipment dealers from various parts of the country, as well as sales and engineering and personnel managers of the service company's 11 theatre service districts.

Barton Kreuzer, manager of RCA's theatre and industrial products division, explained the reason for the clinic was the intense interest on the part of exhibitors in such wide-screen projection systems as CinemaScope and WarnerSuperScope.

On Monday this week a similar clinic was held at the 20th-Fox home office with officials of General Precision and National Theatre Supply participating. In attendance was Hermann Place, president of General Precision and National Theatre Supply, who praised the 20th-Fox officials for the thinking which will "restore the business to its place of eminence in the entertainment field." He also emphasized that the price of equipping theatres for CinemaScope is small in comparison to the dramatic gains which the process will achieve in box office receipts across the nation.

Other speakers included Walter Green, president of National Simplex-Bloodworth, as well as Mr. Lichtman, Mr. Sponable and Herbert Bragg, assistant to Mr. Sponable.

### ***Westrex Begins Deliveries Of "Penthouse" Reproducer***

In connection with the new four-track, single film system, the Westrex Corporation also announced that this week it was beginning limited deliveries of the "Penthouse" reproducer. These deliveries, it was said, will be greatly stepped up in September and October.

The company also said it had produced and was in process of producing for 20th-Fox the following recording equipment for use at the studios:

Eight production recording channels with six microphone inputs and three recording tracks each; a four-track dubbing recorder; three and four-track reproducers; three-track modifications of existing recorders and re-recorders; a magnetic printer which will make five prints simultaneously for four CinemaScope magnetic tracks each.



# A Clear Statement As To The Equipment AND NEWS OF GREAT IMPO

*For the perfect projection of **CINEMASCOPE** pictures,  
exhibitors will require the following equipment:*

## THE **CINEMASCOPE** LENS

Because of the tremendous volume of orders which have been placed with Bausch & Lomb and leading lens manufacturers of Europe for the CinemaScope anamorphic lenses, making mass production possible, the manufacturers have been able to effect large savings in the cost of the lenses and, effective immediately, this saving is being passed on to the exhibitor. The new prices are \$1900 per pair for the large lenses (for use with long focal length lenses), and \$1800 per pair for the smaller lenses (for use with short focal length lenses), retroactive to all orders already received. The original price was \$2875 per pair, regardless of size. By acquiring the CinemaScope lenses, you will be able to show any picture photographed in the anamorphic process and in the same aspect ratio.

## THE **CINEMASCOPE** SCREENS

In order to clear up any confusion which may exist, we would like to spell out the facts about the screen required for the projection of CinemaScope pictures. CinemaScope is a quality product and it can be given full justice only through the highest quality equipment. The right screen is just as important to the proper exhibition of CinemaScope as the right lenses and the single-film magnetic stereophonic sound system.

We have found, by scientific test, that only the screens offered with the CinemaScope process, distributed by the dealer of your choice, can capture and reflect the true and full glory of the CinemaScope process.

This is true of the Miracle Mirror Screen, which is already in substantial supply and whose volume is being increased daily. The only other screen CinemaScope Products has contracted for is the Magniglow Astrolite Screen. The Radiant Manufacturing Corporation, of Chicago, is now completing plans for full-scale production of the Magniglow Astrolite Screen so that we will be able to meet the great demand for these superior screens. To date, these two screens are the only ones our engineers have found which will ensure the perfection necessary for the complete enjoyment of CinemaScope pictures.

These screens give 2-for-1 light without need for boosting amperage, an important economic factor.

They provide maximum utilization of the light reaching the screen from the projector.

They are precisely designed to reflect and distribute the light evenly over the large surface required for CinemaScope projection, thus making every seat a good seat because the picture is uniformly bright from any seat in the theatre, and the light does not fall off on either side of the screen.

They are the best by test all-purpose screens, and you can use them not only for CinemaScope but for standard 2-D, 3-D, and any other wide-screen projection systems.

# Required For **CINEMASCOPE** Pictures ATTENDANCE TO EVERY EXHIBITOR

## THE **CINEMASCOPE** MAGNETIC SOUND SYSTEM

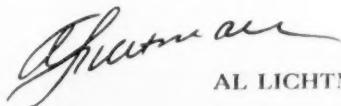
Every 20th Century-Fox CinemaScope picture will be produced for exhibition in the revolutionary new single-film stereophonic sound system. The new CinemaScope magnetic sound head will be in full production in September and ready for continuous delivery by all the leading sound manufacturers.

The sound heads for the CinemaScope process go by various names: some manufacturers call them the Button-On sound heads, some call them "The Penthouse"... but all of them give you four tracks, one of which is an overall track for auditorium effects, on a single strip of standard 35-millimeter film. They eliminate the "double system" of using motion picture and sound separately, do away with any separate sound reproducers, eliminate extra work and enforced intermissions, prevent errors in matching film and sound, and avoid the risk of going "out of sync."

Once the new sound head has been installed, your projector can be used just as you have always used it in the past, including standard 2-D films. When you order your sound heads you will receive from the equipment dealer of your choice a complete kit for the minor changes needed in sprockets, aperture plates and other minor parts required for conversion of your present standard projector.

Our first CinemaScope picture, "The Robe" in Color by Technicolor, will open at the Roxy Theatre, New York, on September 16th. During October, we expect to launch "The Robe" in most of the principal cities of the United States and Canada, and in all the capital cities of the world before the end of this year. This will be followed by "How To Marry A Millionaire," "Beneath The 12-Mile Reef," "Prince Valiant," "Hell And High Water," and "River Of No Return." There will also be many other wonderful CinemaScope pictures coming your way. M-G-M already has two big CinemaScope pictures in production—the first of which, "Knights of the Round Table," will be released in November, soon to be followed by "Rose Marie" and many others being readied for production. From Walt Disney there will be "Lady and the Tramp," "20,000 Leagues Under the Sea," and an unlimited number of short subjects; from United Artists, Errol Flynn in "The Story of William Tell" and W. R. Frank's "Sitting Bull"; from Allied Artists, "The Black Prince." Columbia will produce a number of top quality productions in CinemaScope.

If you intend to show these great attractions, please contact *the equipment dealer of your choice* immediately for the equipment herein described, if you have not already done so.



AL LIGHTMAN, 20th Century-Fox

# Terry Ramsaye Says



# Paramount's Quarter Net \$1,617,000

**RACE-LINE CENSORSHIP**—The South African exhibitor's operations are ruled by a unique governmental censorship which stratifies the audiences by race and race mixture. We are indebted to the recordings of A. L. Carter, editor of Britain's "Kinematograph Weekly," just returned from a sojourn way over there on the occasion of the fiftieth anniversary of the far-flung Schlesinger Organisation. He reports: "Films are assessed in three categories: (A) For general exhibition; (B) Banned for exhibition to coloured classes and natives; and (C) for exhibition to European and coloured classes, but not for natives."

It seems the distinction between coloured and natives infers that those of mixed blood have a higher intelligence and are not to be confused with the indigenous fullblood blacks.

The effort is to keep off the screen for the natives anything that might undermine the status of the whites and their position of supremacy.

It is the opinion of Mr. Carter that exhibitors, while beset with problems, consider the censorship essential. I. W. Schlesinger founded it.



**MOTION PICTURE ALUMNUS**—Theodore C. Streibert, just chosen by President Eisenhower to be director of the new United States Information Agency including those State Department debated libraries abroad and the Voice of America, came to the arts and industries of communication in the service of the motion picture interests of the late Guy C. Currier, associate of Joseph P. Kennedy's early film operations. Mr. Streibert became an executive of Pathe Exchange, Inc., in the Kennedy days. With his Harvard School of Business training behind him he learned a lot in that job about movies, people and Wall Street, later to serve him well when he became president of WOR and chairman of the board of the Mutual Broadcasting system. The administration has acquired an aide notably unfond of baloney. He departed movieland when Pathe's production assets were sold into RKO.



**PLASTIC DECISION**—With a charming candour Walt Disney, submitting to interview in London, said: Whichever way the exhibitors decides he will go for 3-D, wide screen, CinemaScope and stereophonic sound. As of that time, the first week of

July he was making some of each. He likes 3-D "because it's fun," but says that spectacles are "very unpopular in America." He thinks stereophonic sound is an aid with CinemaScope and "annoying with 3-D." Meanwhile his live action feature being completed at Elstree, "Rob Roy," was being made "with wide screen in mind." That of course means the prints will fit conventional projection, too. Mr. Disney's mind is made up. He proposes to deliver what the customers approve. He may have to watch a while, but his policy can't miss. He has a lot of less articulate and less frank company.



**STATISTICS**—Apparently we are going to have plenty of potential customers around to support an expanding entertainment business. The U.S. population had risen to 159,473,000 by June 1, according to estimate. That was up 1.7 percent for the year, and more than eight million above the last census, reported in April, 1950. They keep coming and at increasing rate. The contention that the movie public is becoming more mature is painfully ill-founded. It is perhaps an encouragement to realize that to the on-coming youngsters the whole world and all its stories are new, including the most interesting one of all: "Boy Meets Girl," rendered with variations, sound and color.

Competition toward making more stay-at-homers shows up in figures to show that shipments of room air conditioning equipments were 215 percent higher for the first six months of 1953 over the like period for '52. The use of air conditioning in fact is calculated to have increased the consumption of electrical power in spite of a decline in industrial demand. Less work, more comfort.



**THE BEE on BING**—Just a spell back Bing Crosby came forth with an autobiography entitled, modestly, "Call Me Lucky." Now he has a million dollar tax bill from the Government for inheriting back half his fortune, forcing him to sell his sixty-five race horses, his Los Angeles mansion, and his summer home at Pebble Beach. Under the California property law Mrs. Crosby legally owned half his property and left it to him. Now it costs him a fortune to get it back. That, in the opinion of this observer, is in the language of the law to be called expropriation, and in plain language it is plain proletarian political larceny.

Paramount Pictures Corporation estimates the earnings of the corporation and its consolidated domestic and Canadian subsidiaries for the second quarter ended July 4, 1953, at \$1,617,000 after provision for United States and Canadian income taxes. The earnings are equal to 70 cents per share on the 2,325,465 shares outstanding and in the hands of the public as of that date.

Consolidated earnings for the quarter ended June 28, 1952, were estimated at \$1,430,000 and represented 61 cents per share on the 2,342,096 shares then outstanding.

Consolidated earnings for the six months ended July 4, 1953, computed on the same basis are estimated at \$2,991,000 which is \$1.29 per share on the shares outstanding. Consolidated earnings for the first six months of 1952 were estimated at \$2,785,000 which represented \$1.19 per share.

The consolidated earnings reported do not include Paramount's net interest in the combined undistributed earnings of partially owned non-consolidated subsidiaries. Such share resulted in net earnings of \$96,000 for the second quarter of 1953 as compared with \$48,000 for the same period of 1952 and net earnings of \$479,000 for the first six months of 1953 as compared with \$217,000 for the same period of 1952.

The board of directors has voted a quarterly dividend of 50 cents per share on the common stock, payable September 25, 1953, to holders of record September 11.

## "Eternity" Gets No Limit First Run in Chicago

**CHICAGO:** There will be no limitation on the length of the Chicago first run showing of Columbia's "From Here to Eternity," since the picture will be released in a theatre that is not bound by the Jackson Park decree, which prohibits first runs of more than two weeks in theatres owned by the defendants involved in the Jackson Park case. Officials of the company would not reveal the theatre which will exhibit the film but it is rumored that it will open at Essaness' Woods theatre.

## Liebeskind Sets Bookings

The Stanley Warner, United Paramount and RKO circuits will have the initial bookings of International United's "The Gay Swordsman" and "Mistress of Treves," it has been announced by Nat Liebeskind, International's general manager.

## Set "Holiday" Premiere

"Roman Holiday," which Paramount Pictures officials describe as the company's most important attraction of the year, will have its world premiere August 27 at the Radio City Music Hall, New York.



# STUDY PRICE BOOST IN WAKE OF TAX DEFEAT

## ***Exhibitor Groups Vary in Attitude to Problem of Increasing Admission***

A number of industry developments the past week grew out of President Eisenhower's veto of the Mason Bill, which would have repealed the 20 per cent admission tax.

Although two Allied units have recommended the immediate raising of admission prices, and some theatre owners have already boosted prices, in general there was a "go slow" policy towards changes throughout the country.

### ***Harvey Urges Theatres Losing Money Close***

Forthright action was recommended by Rotus Harvey, president of Western Theatre Owners. He advocated the closing of every theatre that is losing money, and keeping them closed until the tax is repealed.

Other proposals suggested sending telegrams to President Eisenhower whenever a theatre is forced to go dark and newspaper stories in which the necessity of raising prices is explained to the public.

Most early signs point to efforts to keep those theatres that had been earmarked for closing in operation until at least the fall season starts. With a pickup in business generally reflected in August, exhibitors are apparently waiting to see what happens after children return to school and when the strong fall TV shows get under way. If patronage in those fringe houses slumps again, there may be some closing, according to reports.

### ***Loew and RKO to Set Policies After Study***

Spokesmen for both Loew's and RKO said that admission prices would depend upon each situation after a study of economic factors on a theatre-by-theatre basis. The spokesmen said it was too soon after the death of the Mason Bill to decide on any procedure. AB-Paramount Theatres has no plans to raise prices and Leonard Goldenson, president, said he has received no information from affiliates that such a move was contemplated. Stanley Warner also will maintain present price levels.

From Kansas City came news that Fox Midwest's four first run theatres have raised prices to 65 and 85 cents, including tax, from the former level of 50 cents and 75 cents. The houses are the Fairway, Granada, Tower and Uptown.

From Boston it was reported that the larger New England circuits with "border-line" houses, which officials were considering closing if the tax was not repealed, are moving cautiously on a decision to shutter them. Some consideration is given to increased admissions, but with the exception

## **COMPO SETS MEETING TO MAP TAX PLANS**

The executive committee, board of directors, and possibly the tax repeal committee of the Council of Motion Picture Organizations will meet in mid-September to determine a course of action on future COMPO activities, Robert Coyne, special counsel, has disclosed in New York. He asserted that one of the purposes of the meeting would be to establish a "sense of direction" on the continued tax repeal campaign and to agree on a course of procedure.

of a few scattered cases there has been no indication of a general price rise.

In Tennessee some price increases have been made in Nashville and elsewhere. However, Crescent Amusement Co., operating about 80 theatres in Nashville and central Tennessee, will not increase the scales, according to K. C. Stengel, executive vice-president. No closings are contemplated. Independent exhibitors as a whole have made no announcement on raising prices.

Acting on the premise that children's admission prices are "ridiculously low," Leo F. Wolcott, chairman of the board of Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central, is raising the price of his juvenile tickets from 10 cents to 25 cents and his adult admissions from 45 cents to 50 cents on or about September 1.

Mr. Wolcott believes exhibitors have "baby-sat 'em-for-a-dime" long enough and points to Werner Grossman in Nevada, Ia., who raised his children's prices from 10 cents to 20 cents with no complaints. Mr. Wolcott endorses the Council of Motion Picture Organization of Texas' proposal to raise every admission price in the state by a figure equivalent to the 20 per cent tax.

### ***Scale Increase Is Urged By Ohio Organization***

Independent Theatre Owners of Ohio also recommended price increases. In a current bulletin, the organization points out that "to bolster our argument that we needed this tax to pay our rising costs, it makes good sense now to raise prices by the amount of the tax. The ITOO further recommends the running of a trailer, explaining that because the needed relief was not granted the exhibitors are forced to raise prices.

Exhibitors in Cleveland who were contacted favored a general price boost, but may hesitate to put it in force when there appears to be a back-to-the-theatre trend.

Leo Jones, Upper Sandusky theatre, own-

er, is interested in the Texas plan to boost admissions now so that the scale can be cut when the tax is removed. He is exploring this possibility for his theatres. Nat Welkin, owner of the only theatre in Salem, O., favors the plan too, but also is fearful of incurring the disfavor of his patrons.

### ***Chicago Scales Have Been Undergoing Adjustment***

In Ashtabula, Shea's State theatre, which has been on a policy of weekend programs only, has been closed.

In Chicago exhibitors have not rushed to raise admission prices. The local scale has been undergoing constant upward adjustments in the past year to the point where admission prices are higher than in almost any other large city outside of New York.

First runs have been charging a top of \$1.25 for so-called outstanding pictures and dropping back to the usual 98 cents at other times.

From Chicago, Jack Kirsch, president of Allied Theatres of Illinois, sent a letter to Al Lichtman, Sam Pinanski, Truman Rembusch, Col. P. A. Cole, Pat McGee and Robert W. Coyne, on behalf of the membership, praising the "great amount of effort, time, and personal sacrifice" made during the campaign and for "the momentous accomplishment which you performed in having the bill pass both houses of Congress with such overwhelming support."

"We fully appreciate the disappointment you must have experienced when the measure failed of enactment—and we certainly share this disappointment with you—but we admire the spirit with which you have taken this defeat and your announced determination to continue the good fight which has given encouragement to exhibitors everywhere that while we did not gain our objective at this crucial period in our industry, the cause is far from lost.

"It was indeed a pleasure and a privilege to have worked with you in this effort. The entire membership of Allied Theatres of Illinois joins me in this expression of thanks and gratitude."

### ***Georgia Group Resolves To Continue Repeal Fight***

In Atlanta, Ga., last weekend, the Georgia Theatre Owners Association approved a motion to continue the fight for the repeal of the tax.

In furthering the tax relief campaign, Congressman Daniel A. Reed, chairman of the House Ways and Means Committee, and Congressman Leo Allen, chairman of the House Rules Committee, were slated for brief newsreel appearances. Congressman Reed is in the August 20 issue of all the reels, while Congressman Allen will appear in all the August 24 newsreels.

**BOXOFFICE EXTRA!**



**Paramount**

# "THE WAR OF THE WORLDS" NEW YORK TO YEAR

**MAGAZINES, TRADES AND  
NEWSPAPERS ALL HAIL IT!**

"Astounding! Best suspense picture."

— *Cosmopolitan Magazine*

"One of the biggest."

— *Look Magazine*

"Boxoffice winner. Tops by large margin previous adventures into space."

— *Variety*

"Most effective horror picture ever produced."

— *The Independent*

"Hair-raising entertainment making all previous shockers look like Hallo-we'en pranks!"

— *N. Y. Journal-American*

"Most exciting and terrifying melodrama to reach Broadway."

— *N. Y. Mirror*



A Stand-out Money Picture with all the added impact of stereophonic sound, giant screen and color by Technicolor. H. G. Wells' world-famous novel is spectacular thrill entertainment, produced by the master of science-fiction pictures, George Pal.

## **H. G. WELLS'** **"THE WAR OF THE WORLDS"**

**COLOR BY TECHNICOLOR**

Produced by **GEORGE PAL** • Directed by **BYRON HASKIN**  
Screenplay by **BARRÉ LYNDON** • Based on the Novel by H. G. Wells

Paramount's "THE CADDY" • "SHANE" • "STALAG 17"

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**FORECAST:** Tornado of talk, followed by increased attendance and rising grosses.

# WORLDS" PLAYING IN R'S TOP BUSINESS!

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## New Techniques in TV Selling By Sectional Coverage To Extend Nationwide in Powerful Support of Picture

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Under Paramount's new application of TV selling, so sensationally successful in New York and other eastern exchange areas, aggressive use of TV and radio will be integrated with local newspaper advertising nationally.

Adaptable particularly in television areas, this campaign is designed so that exhibitors all over America can cash in on it.

It has been created for you — proved for you — and now it's ready for you. It will get you the maximum profit from one of the top attractions of the year. Call your local Paramount Branch Manager for details.

• "ARROWHEAD" are current business toppers, too!



# 3-D INQUIRY IN BRITAIN HALTED

## Producer Group Refuses to Aid Inquiry Into All of New Techniques

By PETER BURNUP

LONDON: The Film Producers' Association here unexpectedly and dramatically threw into jeopardy the ambitious plan of research into 3-D and wide screen methods proposed by the British Kinematograph Society.

The investigation had been at the instance of the Exhibitors' Association and has been conducted hitherto by a committee presided over by Dr. Leslie Knopp, CEA technical adviser. Preliminary step in the inquest was the circulation among exhibitors of an elaborate questionnaire covering theatre screen proportions, projection potentials and the like. Returns were promptly made by 2,500 theatre men.

### Sought Producer Aid

The investigating committee then applied to the Producers' Association for a grant of £5,500 from the Eady Fund to meet the cost primarily of the analysis of the returns and to finance the continuance of the research plan. The application was supported by a memorandum detailing the scope of the proposed inquisition which would include all facets of new techniques from production through distribution to exhibition.

The Producers' Association decided to refer the application for finance to the joint committee of the four trade associations concerned. That, on the face of it, seemed an understandable and innocuous delaying action, having regard particularly to the time of year when the trade's leaders customarily go into a state of near-hibernation.

It would indeed have been so accepted had it not been for an explanation made to newsmen by BFFA's Sir Henry French to the effect that "some people doubted the wisdom of such a technical body making recommendations at this stage when companies with investments in new systems had not fully developed them and found their worth."

### Provoked Suspicions

The statement inevitably provoked suspicions among the irresponsible that high-pressure groups had been at work on sections of the producers, particularly when it was openly asserted by some of the latter that the Knopp proposals had created fear that commercial prospects of techniques now being developed not only in America but here might suffer.

It is precisely the fear among exhibitors that they may find themselves saddled with processes doomed rapidly to become obsolescent or impracticable which inspired the original Knopp plan. Nothing is likely

to develop until the executives of the several associations get back to normality in September. Exhibitors undoubtedly will then press the need at least of standardization in new techniques and the continuance of the Knopp inquiry, if only in an attenuated form.

In spite of the threatened suspension of the Knopp activities other inquiries have started. The illuminating Engineering Society has embarked on an investigation into the effect of polarization and wide-screen on the customers' eyes. Under the auspices of the Medical Research Council, the Applied Psychology Unit of Cambridge University is endeavoring to establish the effect 3-D has on the film-goer.

### Not Due to Complaints

The director of the unit, Dr. N. H. Mackworth, is at pains to point out that his inquiry does not arise out of eye-strain complaints from audiences. "The University's Unit is always interested in finding the best way of doing a given thing or operating a given machine," he said. "We want to establish what is best and most pleasant for the viewer."

The Cambridge experiment promises to be extensive. Dr. Mackworth doesn't anticipate making his report to the learned journals for a year at least.

In spite of the attitude of some of their number to the Knopp enquiry (possibly because thereof), producers here don't evince much fear of widening screens. Production schedules indeed are being extended just at the time when Hollywood apparently holds its hands in the face of new developments. Twelve top features on conventional lines are now in production. It is estimated that this year's output will be around ten per cent higher than that of 1952.

### Attacks U. S. Handling

Austrian-born William C. Shelton arrived here and promptly put himself forward as a "Man With a Mission." He aims at righting the wrongs which British producers allegedly suffer at the hands of maladroit American distributors. In a manifesto, Mr. Shelton announced, among other surprising things, that "he is convinced that the prestige of British films is being ruined in America through complete mishandling by small, unorganized distributors who have no standing in film trade circles and who are dumping British pictures indiscriminately on to TV along with cheap American-made Westerns without making any serious attempt to secure full theatre distribution."

Mr. Shelton in subsequent evangelical fervor proclaimed that "politically there are some people in America who don't want British pictures to get a showing."

He is determined chivalrously to remedy

all those evils by what he calls, with little discernible originality, a New Deal for the British. He has become president of a just-formed institution known as Imperial Film Distributors of America. This, he asserts, has the backing of three important Wall Street men and a capital of \$100,000. But he can call on resources of over a \$500,000 if necessary, he says.

### A Basis for Questioning

The remarkable proclamation not surprisingly evoked eager questioning from inquiring newsmen. Readily in the subsequent catechism Mr. Shelton announced that "he wanted to talk things over with British independents like Wilcox and Balcon." Sir Michael Balcon could scarcely be described as an independent in view of his close affiliation with the Rank Organization and Mr. Wilcox appears satisfied with his arrangement with Republic, not to speak of the Warner Bros.' distribution of his "Beggars' Opera."

Mr. Rank's people, Mr. Shelton conceded, had done a fine job of work in America in establishing a bridgehead. But, he said musingly, although he didn't explain why, all that good is liable to be undone.

### Comments on Hollywood

He threw around one of two other diverting Chinese crackers. "Hollywood," he said, "has over-extended itself. I would rather have few pictures and have everybody come to see them than handle as many films as American distributors handle at the moment."

Another of his more startling *obiter dicta* was: "You cannot solve the industry's problems by wide screens or deep screens. They're of no use in the long run." Mr. Shelton also opined that Hollywood had a nasty attack of hysteria at the moment.

An investigation is to be carried out by the Illuminating Engineering Society into the effect upon patrons' eyes of wide screens and 3-D films. The London County Council, Britain's largest licensing authority, and the film industry will be represented in the inquiry. The Council's existing regulations are based upon a report on eye strain prepared by the Illuminating Engineering Society in 1920.

### Universal Plans Release Of Three Rank Pictures

Universal has concluded arrangements for the American release of three new pictures produced by the J. Arthur Rank Organization, it has been announced by Charles J. Feldman, Universal general sales manager. The films involved are "The Titfield Thunderbolt," "Genevieve" and "Desperate Moment." "The Titfield Thunderbolt," the first color by Technicolor film to be made at Rank's Ealing Studios, stars Stanley Holloway and George Rolph. "Genevieve," also in Technicolor, stars Dinah Sheridan and John Gregson. "Desperate Moment," which stars Dirk Bogarde, Mai Zetterling and Philip Friend, will have its American premiere at the Beckman theatre, New York.

## TOA Meet to See Film on Training

The Theatre Owners of America's first training film for theatre employees will be previewed for the nation's theatre operators at the annual TOA convention and trade show at the Conrad Hilton Hotel in Chicago, November 1-5, it was announced this week by Alfred Starr, TOA president.

Production of the first of what will be a series of training films on the various aspects of theatre operation is already under way. The first film will be titled "Courtesy Is Contagious."

The film will mark the first time that theatre owners will use their own screens for the training of their own staffs. Filmack Trailer Co. of Chicago, through its president, Irving Mack, has underwritten the production of the film as an industry service, and will distribute both 35mm and 16mm prints to theatres. The film is produced by Video Pictures, Inc.

The convention committee is planning to combine glamor and information at the annual conclave. Stars, producers and other Hollywood personalities are invited to the sessions. Engineers will be on hand to discuss all new media with exhibitors.

## H. R. Mitchell Announces New Wide-Curved Screen Frame

A new "practical and economical wide-curved screen frame" has been announced by the H. R. Mitchell Company of Hartselle, Alabama. Known as the "Bowline Screen Frame," the frame is said to be simple and revolutionary in design, "due to mechanical principles whereby the proper radius of curvature is set" after the frame is assembled on stage. It is completely adjustable in height and degree of tilt and can be flown, permanently attached to the floor or mounted on casters. It can also be converted into a flat frame if desired. According to the company, the frame weighs approximately one pound to the square foot of screen surface and can be assembled in less than 60 minutes.

## "4-Runner" Is The Star At Ballantyne Show

Over 100 sound engineers and Ballantyne dealers attended the two-day preview of the Ballantyne all-system theatre equipment package last week in Omaha, the company has announced. Featured performer in the presentation was the "4-Runner," the company's new three or four track magnetic reproducer designed to accommodate both present and future systems for the placement of magnetic sound on film. The 4-Runner soundhead is removable from the magnetic reproducer rack and will button on above the projector for CinemaScope reproduction and will also mount below the projector in normal soundhead position.

## Odeon Orders CinemaScope For Canadian Theatres

TORONTO: The Odeon Circuit has ordered CinemaScope equipment for its key theatres throughout Canada and is expected to have installations by October for the showing of "The Robe." Earlier Famous Players Canadian placed orders for its theatres in the Dominion. The orders were placed following a sales meeting conducted by Arthur Silverstone, eastern and Canadian sales manager of 20th Century-Fox, and Peter Myers, division manager, following which CinemaScope demonstrations were held.

## "Oklahoma" In Todd-AO

Richard Rodgers and Oscar Hammerstein II this week gave their long-expected official consent for the filming of "Oklahoma" in the new Todd-AO 65mm process "conceived by Michael Todd and developed by Dr. Brien O'Brien of the American Optical Company."

The decision to film the long-run musical stage hit finally was settled last Friday in Buffalo after showings of tests made by Arthur Hornblow, Jr., who will produce for Rodgers and Hammerstein, director Fred Zinneman and Harry Stradling, cinematographer.

Concluding the agreement were Mr. Rodgers and Mr. Hammerstein on one hand and on the other, Joseph M. Schenck, chairman of the board; George Skouras, president, and Mr. Todd, of the Magna Theatre Corporation, which controls the Todd-AO process. Both Mr. Rodgers and Mr. Hammerstein are scheduled to take an active part in the production of the film with Mr. Hornblow.

## Fox and NBC Schedule "The Robe" Promotion

Twentieth Century-Fox and the National Broadcasting Company have completed negotiations for a promotional tieup among television, radio and motion pictures to publicize "The Robe." The promotional plan, which is scheduled to run from August 31 through October 10, will launch the September 16 world premiere of the initial CinemaScope production at the Roxy theatre, New York. A series of special television programs and spot announcements are planned.

## Petersen Promoted in Walter Reade Circuit

Paul Petersen, drive-in theatre supervisor for Walter Reade Theatres for the past four years, was named assistant general manager of the circuit by Walter Reade, Jr., president, at a meeting Wednesday of managers at the New York home office. Mr. Reade also announced that Ted Davidson, manager of the Paramount theatre, Asbury Park, N. J., will take over as the circuit's city manager in Perth Amboy, N. J.

## Assign RCA To Distribute For Polaroid

CAMBRIDGE, MASS.: The Polaroid Corporation has appointed the RCA Victor Division of the Radio Corporation of America to distribute Polaroid 3-D viewers, it was announced jointly here Monday by Jackson Turner, sales manager of 3-D viewers for Polaroid, and J. F. O'Brien, manager of theatre equipment sales for RCA Victor.

"RCA's wide experience in the theatre distribution field assures all exhibitors of fast and efficient delivery of glasses," said Mr. Turner. He added that stocks of 3-D glasses will be maintained at RCA dealers throughout the country for emergency orders, although shipment of regular orders will continue to be handled directly from Polaroid plants as in the past.

The Polaroid company also plans a stepped-up merchandising and advertising campaign for 3-D films, consisting of full-page ads in both trade and consumer publications, it was revealed. Numerous point-of-sale pieces, including marquee banners, box office signs, lobby posters and a glasses dispensing stand, are to be made available.

Mr. O'Brien said the new agreement was in actuality a "renewal of successful World War II leadership when Polaroid and RCA worked hand in hand on important defense and research and production projects."

## Video Independent Shows "Panaphonic Sound" System

A new sound system, designed to approximate stereophonic or directional sound, was introduced last week by Video Independent Theatres at the May theatre, Oklahoma City. Called "Panaphonic Sound," the system was developed to enhance pictures made with conventional sound tracks, according to C. R. Guthrie, executive of the theatre circuit. Giving no technical details of the system, Mr. Guthrie said only that an electronic device, which can be attached to any type of equipment, "cues" various sounds into appropriate directional speakers behind the screen and in the auditorium. It costs a fraction of the price of existing stereophonic systems, he said.

## Gunzburg Suggests 3-D Titles in 2-D

HOLLYWOOD: The suggestion that main titles and credit titles on 3-D pictures be made in 2-D was voiced in Hollywood this week by Milton L. Gunzburg, president of Natural Vision Corp. In making his appeal to the Motion Picture Research Council, the Society of Motion Picture and Television Engineers and all film-title companies, Mr. Gunzburg emphasized that if his suggestion were followed, "projectionists would find their jobs less arduous and producers would be assured that their pictures would stand a better chance of being projected correctly."

# The **CHEERS** HAVE STARTED *for...*

"Tremendous draw of Curtis and strong exploitation possibilities makes this a money-maker!"

SHOWMEN'S TRADE REVIEW

"The dollar returns should be most satisfactory!"

BOX OFFICE

"Top B.O. should be a box-office magnet!"

HOLLYWOOD REPORTER

"At 'sneak preview' packed house voiced approval with roars and screams of delight!"

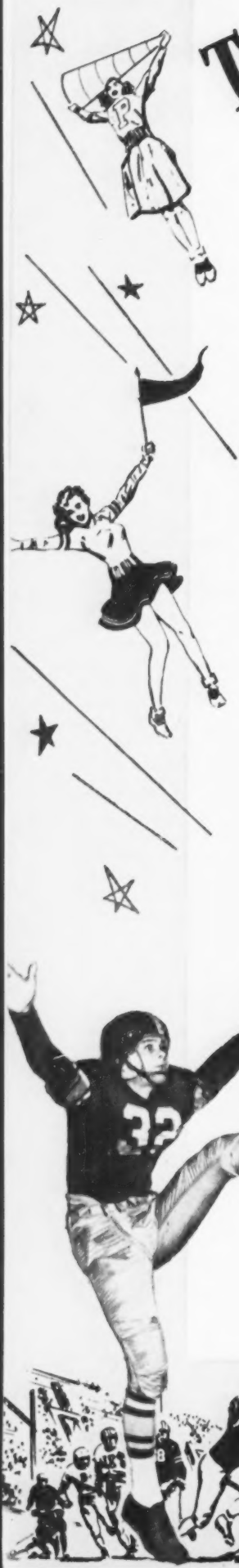
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"Has click written all over it... stands to be strong success!"

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"Exhibitors should be able to cash in on this!"

MOTION PICTURE DAILY





TONY CURTIS *as*

**"THE ALL AMERICAN"**

CO-STARRING **LORI NELSON**

**PRE-  
RELEASE  
LAST  
WEEK  
IN  
SEPTEMBER**



with **GREGG PALMER · RICHARD LONG · PAUL CAVANAGH · HERMAN HICKMAN**

DIRECTED BY JESSE HIGGS · SCREENPLAY BY D. D. BEAUCHAMP · PRODUCED BY AARON ROSENBERG · A UNIVERSAL-INTERNATIONAL PICTURE

**U-I** *still leading the Profit Parade!*

## Bright RKO Future Seen By Grainger

CHICAGO: RKO Radio's future looks the brightest in many years, James R. Grainger, president, told the company's sales convention Monday. Mr. Grainger said that the entire organization, studio, field and home office was on a forward, progressive march.

"Economy, hard work, enthusiasm and good pictures have been paying off," he told the 60 delegates from the midwest, south and home office.

RKO's first 3-D production, "Second Chance," he said, is strong at the box office and added that RKO will launch its second 3-D attraction, "Devil's Canyon," at once. "The Son of Sinbad" and "The French Line," he went on, are being edited. He expressed gratification at the volume selling which was stressed in the company's silver jubilee drive.

Other speakers at the meeting were general sales manager Charles Boasberg, Edward Walton, assistant to Mr. Grainger, and Frank Dervin, the latter's assistant; Walter Branson, assistant to Mr. Boasberg and Nat Levy, eastern-southern division manager. Mr. Boasberg announced the silver jubilee drive prize winners, with Sam Gorelick, Chicago manager, taking the national honors for the outstanding all-around performance. Mr. Boasberg said the closing four-week period of the drive, concluded recently, produced the greatest number of bookings for the 16-week campaign. This period honored Mr. Grainger.

### Martin and Lewis Raise Money for Caddy Fund

COLUMBUS: A check for \$10,000 was given Monday by Dean Martin and Jerry Lewis to Kenneth Hoag, chairman of the National Caddy Tournament, to augment the organization's college scholarship fund. The presentation was made at the world premiere of the comedy team's new Paramount picture, "The Caddy," at the Loew's Ohio theatre, where an overflow crowd paid as high as \$10 per ticket to attend the festivities. Prior to their stage appearance, the stars introduced celebrities to a huge crowd, estimated at more than 50,000, in front of the theatre.

### Snaper Hits "Hysterical Sales Policies" for 3-D

In the latest bulletin of the Allied States Association of Motion Picture Exhibitors, Wilbur Snaper, president, attacks "hysterical sales policies" for discouraging the exhibition of 3-D pictures. Mr. Snaper says that the "gimmick" phase of 3-D has passed and "bad sales policies are as harmful as bad pictures." Asserting that distribution has failed to recognize the added expense for 3-D exhibition, he complains of "overpricing

### KALMUS ON STANFORD RESEARCH COMMITTEE

HOLLYWOOD: With his acceptance of the invitation from Dr. J. E. Wallace Sterling, president of Stanford University



Dr. Herbert Kalmus

and chairman of the board of directors of Stanford Research Institute, to serve with 35 other distinguished industrialists and educators in guiding the development of that applied research center, Dr. Herbert T. Kalmus, president and general manager of the Technicolor Motion Picture Corporation, was wending his metaphorical way back a half-century to the scene of his professional boyhood. For it was as principal of the University School, in San Francisco, in 1904-5, that the young graduate of the Massachusetts Institute of Technology (1904) set out on the career that was to attain scholastic and industrial eminence, held in faultless balance, unparalleled in the field he chose to till. As a graduate fellow of MIT he studied at the University of Zurich, and the University of Berlin, during 1905-6, and received his Ph.D. at Zurich in 1906. His honorary degrees include Doctor of Engineering, from Northeastern University, Boston, 1951, and a fellowship in the British Kinematograph Society of London. He was instructor and research associate at MIT during 1907-10, later becoming professor of physics and professor of electro-chemistry and metallurgy at Queen's University, Kingston, Ontario. He was director of the Canadian Government's Research Laboratory of Electro-Chemistry and Metallurgy at the start of World War I. In 1915 he founded the organization that gave the motion picture industry access to the rainbow's range of color, and gave the language a new and respected word. He will do Stanford proud.

run-of-the-mill Westerns and mysteries." Mr. Snaper says that wide screen projection is a better presentation but "you must have the picture."

### Executives Attend Dallas U.I. Exchange Opening

DALLAS: Milton R. Rackmil, president of Universal-International, headed a list of top U-I executives attending Monday's opening of the company's modern new film exchange. Other executives at the opening included Alfred E. Daff, executive vice-president; Charles Feldman, general sales manager; and Frank McCarthy, southern and Canadian division manager. The new building, which will also serve as U-I's district office for the southwest territory, will have an office staff of 46 and a sales staff of nine.

## Technicolor Cuts Prices For Prints

A price reduction which will give the American motion picture industry savings at the rate of approximately \$1,800,000 annually, was announced last week by Dr. Herbert T. Kalmus, president and general manager of Technicolor Motion Picture Corporation.

The price reduction amounts to .035 cents per foot on all 35mm dye transfer motion picture release prints made by Technicolor and delivered from its Hollywood plant. It will affect the major portion of Technicolor Corporation's 35mm release print production.

This reduction makes the base price on such prints 4.98 cents per foot, as compared to the previous price of 5.33 cents per foot. The price reduction will be retroactive to August 1, 1953, and will apply to release prints delivered on and after that date.

### Warner Brothers Sets Nationwide Contests

Two nationwide promotional contests to tie in with Warner Brothers' color by Technicolor musical, "So This Is Love," have been set by Mort Blumenstock, vice-president in charge of advertising and publicity. The first contest will be for the public to select a new name for Joan Weldon, featured in the film. Theatre managers, playing the picture during the period from August 15 to October 31, will be eligible to take part in a lobby display contest. The first contest will be a joint promotion with the Pantry-Shelf Meal Division of Armour and Company and will award 1,081 prizes worth \$32,500 to the winners.

### Set Five-City Premiere for "Take the High Ground"

A series of five all-Texas city premieres during the week of September 20 have been set for MGM's "Take the High Ground," it has been announced by company officials. The film, produced by Dore Schary, will have its first preview showing at El Paso, September 21, to be followed by similar screenings September 23-26 at San Antonio, Houston, Dallas and Fort Worth, respectively. Robert O'Donnell, head of the Interstate circuit, and Raymond Willie, general manager, completed arrangements for the premieres following conferences at the studio.

### Guild to Honor Zanuck

The Screen Producers Guild will honor Darryl F. Zanuck, vice-president in charge of production of 20th Century-Fox, at the organization's Milestone Dinner to be held November 22 at the Statler Hotel, Hollywood. William Perlberg has been named chairman of the affair.

## Stanley Loss Explained as Due to Shift

Stanley Warner Corporation and subsidiary companies report for the quarter ending May 30, 1953 a loss of \$360,663 which includes a loss of \$258,850 from sales of capital assets. The operating results for the quarter were adversely affected by charging to the expense of the quarter non-recurring items relating to the organization of the company and expenses incurred in adapting theatre equipment to show the new 3-D pictures.

Gross income for the quarter amounted to \$12,489,316, comprising theatre admissions and miscellaneous theatre income of \$11,550,099; rents from tenants, \$780,113; interest and discount earned, \$46,604 and dividends from affiliated companies, \$112,500.

This is the first quarterly report of Stanley Warner Corporation and its subsidiary companies, set up February 28, 1953, as a result of divorcements.

Comparable data is not available for the quarter which ended May 31, 1952 because the theatres now operated by Stanley Warner Corporation constituted a part of the operations of Warner Bros. Pictures, Inc. and is subsidiary companies. The gross income of the theatres operated in the United States by subsidiaries of Warner Bros. Pictures, Inc. for the quarter which ended May 31, 1952 was approximately \$12,300,000.

Box office receipts for comparable theatres for the current quarter to date are higher than those for the same period one year ago.

The financial benefits from the agreements concluded on August 13, 1953 relating to the acquisition of licenses to produce, distribute and exhibit motion pictures utilizing the Cinerama process will be reflected in the future earnings of Stanley Warner.

### Stanley Warner Signs Deal With Cinerama

Attorneys for Stanley Warner and Cinerama Productions consummated a deal last week involving the transfer of the latter's production, distribution and exhibition rights to the former, following a court order signed earlier by Federal Circuit Judge A. N. Hand at Elizabethtown, N. Y., authorizing the transaction.

It is understood that Stanley Warner is paying Cinerama Productions approximately \$962,637 for the assets involved and an additional \$1,600,000 for equipment on hand and orders from Cinerama, Inc., the equipment manufacturing firm. The deal gives Stanley exclusive rights to Cinerama over a five-year period.

The court order, which amended the Warner consent decree, limits the number of Stanley Warner Cinerama theatres in the U.S. to 24. S. H. Fabian, Stanley president, announced that 20 Cinerama equipment units are currently being manufactured

## People in The News

IRVING MACK has been reelected president of the Filmack Trailer Company. Other officers elected to the board of directors of the company were JOSEPH MACK, vice-president; BERNARD MACK, secretary; DONALD MACK, treasurer, and JOHN WENNER, board member.

S. H. FABIAN, HARRY KALMINE, HARRY GOLDBERG and SAM ROSEN, of Stanley Warner Theatres, were scheduled to address the New Haven zone annual meeting of the circuit Thursday at the Waverly Inn, Cheshire, Conn.

WILLIAM PERLBERG, producer, has been named chairman of the Screen Producers Guild Milestone Dinner to be held in November in Hollywood.

DAVID CARSON, formerly of Warner Brothers and 20th Century-Fox publicity departments, is now the representative of Lane-Bender Art Studios, New York.

SPYROS S. SKOURAS, III, was born Wednesday in New York to Mr. and Mrs. SPYROS S. SKOURAS. Mr. Skouras is president of Skouras Theatres and the eldest son of SPYROS P. SKOURAS, who is president of 20th Century-Fox Film Corporation.

PAUL DENIS, writer, has left New York for Hollywood to interview stars for a

series of articles for motion picture and television magazines.

HARRY GOLDMAN, United Artists Chicago branch manager, has been promoted to central district manager, it has been announced by B. G. KRANZE, general sales manager. SID ROSE, sales manager in the Chicago branch, has been promoted branch manager there, succeeding Mr. Goldman.

MICKEY GROSS has resigned as director of Republic studio publicity to devote full time to the personal management of REX ALLEN, with whom he was associated prior to joining Republic.

CARL WINSTON, production head of Geisels-Gasstag motion picture studios in Munich, Germany, has returned to Europe following a week of conferences in New York with CARL DUDLEY on the use of Vista-rama lenses on the Continent. Mr. Winston will act as official representative for the Dudley subsidiary in Europe.

KERMIT C. STENGEL, JR., Lt. (jg) U.S. Navy, son of K. C. STENGEL, executive vice-president of Crescent Amusement Co., Nashville, Tenn., was a runner-up in the recent U.S. Fleet tennis tournament at Newport News, R. I. Before entering the Navy, Mr. Stengel was associated with Crescent.

### Dinner for Ted Williams Enriches Jimmy Fund

BOSTON: A welcome home dinner for baseball star Ted Williams, sponsored by the Variety Club of New England, the Boston Red Sox and the motion picture industry, held here Monday enriched the Jimmy Fund for Cancer Research by nearly \$150,000. More than 750 persons of the 1,000 present at the affair paid \$100 each to attend the dinner honoring the famed slugger. Edward Kennedy, youngest member of the family of the former Ambassador, presented a check for \$50,000 for the fund, from the Joseph P. Kennedy, Jr., Foundation. Stars and executives of the major companies attended the charity dinner.

### "Business Week" Magazine Salutes Dore Schary

The August 19 edition of "Business Week" magazine devotes over four pages of copy to a salute to Dore Schary, MGM vice-president in charge of production and studio operations. The story covers Mr. Schary as an individual and an executive. A healthy segment of the coverage involves the decisions that the executive must face in relation to 3-D, television and the profits squeeze.

and will be installed in theatres by the end of the year. The first new installation is scheduled to be made in Philadelphia's Boyd theatre. A Washington installation is due to follow the Philadelphia opening.

### Zukor to Tour Europe For "Jubilee Salute"

Adolph Zukor, chairman of the board of Paramount Pictures, has announced plans to leave New York October 9 for a month's tour of Europe in conjunction with the "Adolph Zukor Golden Jubilee Salute," August 30 to December 5. Mr. Zukor will visit London, Rome and Paris, and possibly Frankfurt and Stockholm, as part of his tour. Accompanying the Paramount executive will be George Weltner, president of Paramount International Films, Inc. While abroad, Mr. Zukor will meet and discuss industry problems with foreign notables, and will take an active part in promoting "Shane"—designated as the drive's feature release.

### Honor Philanthropist

Sam Lesner, motion picture editor of the Chicago "Daily News," played a major role in the memorial program held Friday in honor of the late Ludwig Sussman, a philanthropist, at the Adelphi theatre, Chicago.



# ANOTHER 3-D CHAOS BIG NAME CAST

HOWARD HUGHES  
presents

DEVIL



... fighting like  
jungle beasts for the  
love of one woman!

Color by  
**TECHNICOLOR**

starring

**VIRGINIA MAYO • DALE ROBERTSON**  
**STEPHEN McNALLY • ARTHUR HUNNICUTT**

An **EDMUND GRAINGER** Production

Photographed in  
NATURAL VISION 3-D

Screenplay by  
FREDERICK HAZLITT BRENNAN

Directed by  
ALFRED WERKER

Produced by  
EDMUND GRAINGER



# **CHAMPION WITH A ST FROM RKO!**

## **DEVIL'S CANYON**

**...WITH A GREAT CAST OF PLAYERS, AND IN  
COLOR BY TECHNICOLOR, THIS SENSATIONAL RKO  
3-D FILM IS BEING BOOKED BY BIG KEY THEATRES  
ALL OVER THE NATION. BACKED BY THE HIGHEST  
EXHIBITOR PRAISE, 'DEVIL'S CANYON' IS CERTAIN  
TO ESTABLISH THE SAME SPECTACULAR  
GROSSES AS 'SECOND CHANCE', THAT NO. 1  
BOX OFFICE ATTRACTION.**

**Here are just a few of the situations where  
'DEVIL'S CANYON' will open soon:**

| <u>CITY</u>   | <u>THEATRE</u>        | <u>CITY</u>     | <u>THEATRE</u> | <u>CITY</u>    | <u>THEATRE</u> |
|---------------|-----------------------|-----------------|----------------|----------------|----------------|
| NEW YORK      | Criterion             | DUBUQUE         | Orpheum        | SAN ANTONIO    | Majestic       |
| SAN FRANCISCO | Golden Gate           | NEW ORLEANS     | Orpheum        | FT. WORTH      | Majestic       |
| LOS ANGELES   | Pantages & Hillstreet | WASHINGTON      | Keith          | AMARILLO, Tex. | State          |
| ST. PAUL      | Orpheum               | BUFFALO         | Century        | FRESNO, Cal.   | Warner         |
| CLEVELAND     | Palace                | CHAMPAIGN, Ill. | Orpheum        | DENVER         | Orpheum        |
| PHILADELPHIA  | Stanley               | GRAND RAPIDS    | Keith          | DES MOINES     | Orpheum        |
| AUSTIN, Tex.  | State                 | BIRMINGHAM      | Melba          | ROCHESTER      | Palace         |
| PITTSBURGH    | Stanley               | COLUMBUS        | Palace         | WATERLOO       | Orpheum        |
| OMAHA         | Brandeis              | PROVIDENCE      | Albee          | ATLANTA        | Paramount      |
| DALLAS        | Majestic              | JACKSONVILLE    | St. Johns      | DAYTON         | Keith          |
| CINCINNATI    | Albee                 | KANSAS CITY     | Missouri       | OKLAHOMA CITY  | Center         |
| MILWAUKEE     | Warner                | MINNEAPOLIS     | Orpheum        | MONTREAL       | Prince         |
| INDIANAPOLIS  | Indiana               | SYRACUSE        | Keith          | BOSTON         | Keith          |
| CEDAR RAPIDS  | Iowa                  | EL PASO         | Plaza          | LOWELL, Mass.  | Keith          |

## Disney Has \$7,000,000 Year Budget

Walt Disney Productions has a production budget of about \$7,000,000 for the current year, the largest in its history, Roy Disney, president, disclosed in New York last Friday.

Mr. Disney stressed the figure to underscore the organization's belief in the soundness of the industry, no matter what medium is employed. He said that the important thing is to give the people what they want.

Citing the crowds at the Capitol theatre in New York where "From Here to Eternity" is setting records, he said it shows what a story can mean in terms of business, whether it is wrapped in conventional form, 3-D or wide screen.

Mr. Disney said that a \$400,000 stage set is under construction at the Disney studio in Hollywood for "20,000 Leagues Under the Sea," which will be filmed in CinemaScope. Shooting will probably begin in November. He said that rushes of the first cartoon feature in CinemaScope, "Lady and the Tramp," which will be released in the fall of 1954 are "exciting." He said the live action feature "Rob Roy" has just been completed and will be released in February, 1954.

Others planned, or in preparation, it was stated, include: "Sleeping Beauty," CinemaScope; "Babes in Toyland," both cartoon features; short subjects in CinemaScope, in addition to three live action and cartoon features in preparation. Another true-life film, "The Vanishing Prairie," has been finished and will be released in November, 1954.

### 20th-Fox Plans 5-Week "Al Lichtman Drive"

The five-week period from August 30 to October 3 has been set aside by 20th Century-Fox for celebration of an "Al Lichtman Testimonial," in honor of the company's director of distribution, it was announced this week. Preparations for the campaign have been going on in the field for sometime under the divisional chiefs, with executive assistant general sales manager W. C. Gehring and Edwin W. Aaron and Arthur Silverstone, western and eastern and Canadian sales managers, respectively, expecting an all-time company record during the period.

### RKO Pictures Loss Is \$3,409,737 in 6 Months

The operations of RKO Pictures Corporation and subsidiary companies for the three months ended July 4, 1953, resulted in a net loss, after all charges, of \$615,238. For the six months ended July 4, 1953, operations resulted in a net loss, after all charges, of \$3,490,737, which compares with a loss of \$3,712,834 for the same period of 1952.

### Majors, Circuits Named In \$2,000,000 Action

BOSTON: A \$2,000,000 treble damages anti-trust action naming 10 distributors and seven circuits has been filed here by Annamaco Theatre, Inc., owner of the Adams theatre, Dorchester, Mass. Conspiracy is charged in the complaint which states that for a number of years the defendants have been engaged in a system of runs and clearances and alleged admission price fixing in the Dorchester and Boston areas. The distributors named in the suit are Columbia, MGM, Monogram, Paramount, RKO Radio, Republic, 20th Century-Fox, United Artists, Universal and Warner Brothers. The circuits named as defendants are Loew's Boston Theatres, Keith's Massachusetts Theatres, RKO Keith Theatres, Inc., New England Theatres, Inc., American Theatres Corporation, Pilgrim Theatre Corporation and Morton Theatre Corporation.

## 83 Opened In Canada

TORONTO: The total number of theatres opened in Canada has risen to 83 with the opening recently of 22 drive-in and three standard type houses. Of these, 56 were drive-in, which far exceeded 1950's 30, the former record, bringing the number now in operation across the country to 158.

Construction was also reported under way on 11 drive-ins and 16 roofed-in houses, while plans were announced for an additional 10 drive-ins and 18 auditorium-type houses, some to start work soon.

A break-down by provinces shows seven drive-ins for Alberta; four for Saskatchewan; three in Ontario; two in British Columbia; one in Manitoba and one in New Brunswick.

### Fox Branch Directors Visiting Home Office

Twentieth Century-Fox brought six of its branch heads to New York for a one-week visit in order to acquaint them with home office procedures. The sales representatives are Robert L. Conn, Indianapolis; David S. Gold, Des Moines; Dan M. Coursey, Atlanta; T. P. Tidwell, Jacksonville; V. J. Beattie, Toronto, and Henry Harold, assistant to H. G. Ballance, southern division sales manager. Hosts for the visitors are Al Lichtman, director of distribution; W. C. Gehring, executive assistant general sales manager; Arthur Silverstone, eastern and Canadian sales manager; Edwin W. Aaron, western sales manager, and Alex Harrison, home office representative.

### Cashiers Gain Increase

The International Alliance of Theatrical Stage Employees Local B-52, New York, has completed negotiations with RKO Theatres in New York for new wage scales providing increases of from \$3 to \$5 per week for cashiers.

## Asks Ruling On Sunday Ban on Films

WASHINGTON: Charles B. McGee, operator of a Charlotte, N. C., drive-in, last week asked the Supreme Court here to declare unconstitutional a Charlotte ban on the exhibition of motion pictures during certain Sunday hours.

Mr. McGee charged in his brief that the law is discriminatory in that it does not apply to film shown over television or in other theatres outside the city limits. It was also argued that the ban violates Constitutional guarantees of religious freedom.

Mr. McGee lost his case before a jury and his appeal was turned down by the North Carolina Supreme Court. He told the highest court that his theatre was outside the city limits when it was built but was taken partly into the limits when Charlotte in 1950 took in additional territory. The law, forbidding Sunday film showings between the hours of 6:30 P.M. and 9:30 P.M. thereupon became applicable to his North 29 drive-in theatre.

### Milwaukee and Memphis Ban "Moon Is Blue"

Milwaukee and Memphis motion picture censorship groups have voted to ban the exhibition of United Artists' "The Moon Is Blue" in its present form. The Milwaukee commission voted seven to one in favor of the ban unless deletions in the dialogue are made. J. H. Imhoff, branch manager for United Artists in Milwaukee, said that these deletions would have to be approved by the producer and such approval seemed "dubious." The Memphis Board of Censors also cut a dance sequence from "Return to Paradise" because it was "suggestive."

### Ohio's Banning of "M" In High Court Again

WASHINGTON: The State of Ohio's banning of Superior Films' "M" was up before the Supreme Court again this week. A brief filed by the producer requested the high court to disregard an earlier brief of the State of Ohio asking that Superior's appeal be dismissed. The latest brief denied Ohio's contention that the state statute is designed to exclude only such motion pictures which are obscene, immoral, or which tend to promote crime or riot. The original suit attacked both the censorship of "M" and the \$3-per-reel censorship charge.

### Appoint Rowley Buyer

D. P. Callahan has been appointed general film buyer for the United Rowley Theatres of Texas, it has been announced by E. H. Rowley, president. Mr. Rowley also announced the appointment of John Rowley as assistant to C. V. Jones, vice-president and general manager.



# Hollywood Scene

by WILLIAM R. WEAVER

Hollywood Editor

PRODUCER Aubrey Schenck, back now from Hawaii and deep in the editing and stereophonic-sound dubbing of "Beachhead," the picture he produced there in Pathe color and for United Artists release, says the advent of the wide-screen era, with its implied premium on broad-scale subjects, is having a doubly rejuvenating impact.

He says the broader screen (he filmed "Beachhead" in 1.85-to-1 aspect ratio but it can be cropped to 2-to-1 without discernible damage) calls loudly for outdoor subjects, and outdoor subjects typically contain more movement than the indoor kind. He thinks one of the greatest mistakes the motion picture ever made was in allowing production emphasis to swing over from "motion" to "picture." Anybody care to contest that opinion?

## Sees Industry Ripe for Good, Independent Films

"Beachhead" is the second picture produced by Aubrey Schenck since he swung out from Universal-International into the independent-production field with Howard G. Koch as his partner and with firm ideas about the future of his profession. The first picture was "War Paint," warmly previewed a short while back and coming up for release the 28th of this month.

The partners believed back when they started their joint venture, and believe now, that the industry was never riper for good independent product, nor richer in reward for men competent enough and bold enough to supply it, than it has become since the technological revolution upset the applecart of tradition. They have staked their professional destinies and their personal moneys on the accuracy of analysis on which this belief is based.

The independent producer, with his own money and whatever funds the banks or other co-investors may advance riding on his judgment, has got to be right all the time, from choice of story all the way down to screen time, says this independent producer, or disaster strikes. But this circumstance is not an unrelieved hardship. The same independence that places on his shoulders full responsibility for the success of the venture also places in his hands full authority to function independently and with complete freedom in every phase of the undertaking.

## Method Saves Time and "Suggested" Alterations

This is at one and the same time an exhilarating and a sobering circumstance. It saves a world of time, it averts a welter of alterations, modifications and inhibitive

"suggestions" inherent in most company-studio setups, and liberates the creative imagination. And it imposes its own sensible restraints. It's the kind of arrangement most of the great producers of the first half-century of the industry worked under, Mr. Schenck reminds, and he holds that it is likely to be the kind under which more and more of the successful pictures come to be made as the second half-century unfolds.

"Beachhead" is a recounting of an incident in World War II at the time when Allied troops were landing against decimating odds on Pacific islands taken by the Japanese in their first fierce campaign. In it Tony Curtis and Frank Lovejoy are members of a small party put ashore afoot to verify favorable reports viewed doubtfully by the commandant of a poised landing force, a mission that requires them to make their way across the island unobserved before a landing is attempted.

## Chose an Island Like That Where Incident Occurred

The Schenck production party chose Kauai Island as resembling most nearly the authentic setting and then shot the picture, scene for scene, in the strictest chronological order of sequences! Also with the same disregard of weather, light, sun, shade and wind, as would have been required if a genuine assault and landing were being made. No waiting around for perfect light to shoot by, no coddling of climate—nothing but the genuine, within the bounds of personnel safety, was permitted. Mr. Schenck says the picture will prove this out, and that the authenticity a producer can attain in this era of the widening screen (with its fewer and longer sequences, its sustained dialogue, its expanded view) may make the difference between the motion picture's great past and a greater future.

THREE productions, in as many media, were started during the week. The completion of five others brought the shooting level down to 23.

MGM launched "Rose Marie," using CinemaScope and Eastman color, with Mervyn LeRoy directing Ann Blyth, Howard Keel, Fernando Lamas, Marjorie Main, Bert Lahr, Joan Taylor and a great many others. Arthur Hornblow, Jr., is producer.

MGM's John Houseman started "Miss Baker's Dozen," in Ansco color and for wide screen, with Greer Garson, Robert Ryan, Barry Sullivan, Richard Haydn, James Arness, Rex Thompson and Tim Considine in the cast. Robert Z. Leonard is directing.

Producer John Champion began filming

## THIS WEEK IN PRODUCTION:

### STARTED (3)

#### ALLIED ARTISTS

Dragonfly Squadron  
(3-D)

#### MGM

Miss Baker's Dozen  
(Ansco Color)  
Rose Marie  
(Eastman Color, CinemaScope)

### COMPLETED (5)

#### MGM

Rhapsody  
(Technicolor, Wide Screen)

#### PARAMOUNT

The Naked Jungle  
(Technicolor, Wide Screen)

#### UNIVERSAL

Ride Clear of Diablo  
(Technicolor)  
Son of Cochise  
(Technicolor, 3-D)

#### WARNER BROS.

The Bounty Hunter  
(3-D, All-Media, WarnerColor)

### SHOOTING (20)

#### COLUMBIA

The Caine Mutiny  
(Kramer Co., Technicolor)

#### INDEPENDENT

Americano  
(Moulin Prod., U.A. release, Brazil)

#### MGM

Gypsy Colt  
(Ansco Color)  
Knights of the Round Table (Technicolor, CinemaScope, London)  
The Flame and the Flesh  
(Technicolor, Wide Screen, Europe)

#### PARAMOUNT

Casanova's Big Night  
(Technicolor, Wide Screen)  
Knock on Wood  
(Technicolor, Wide Screen)

#### REPUBLIC

Jubilee Trail  
(Trucolor)  
Hell's Half Acre  
(Honolulu)

#### RKO RADIO

Rangers of the North

(3-D, Technicolor)  
The French Line  
(Edmund Grainger Prod., Technicolor)

#### 20TH CENTURY-FOX

We Believe in Love  
(Technicolor, CinemaScope, Rome)  
River of No Return  
(CinemaScope, Technicolor, Canada)  
King of the Khyber Rifles (CinemaScope, Technicolor)  
Prince Valiant  
(Technicolor, CinemaScope)  
Hell and High Water  
(CinemaScope, Technicolor)

#### UNIV.-INT'L

Yankee Pasha  
(Technicolor)  
Saskatchewan  
(Technicolor, Canada)

#### WARNER BROS.

Dial M for Murder  
(3-D, All-Media, WarnerColor)  
Rear Guard  
(3-D, WarnerColor, All-Media)

"Dragonfly Squadron" in 3-D for Allied Artists release. John Hodiak, Barbara Britton, Bruce Bennett, Chuck Connors, Pamela Duncan, Gerald Mohr and John Lupton are in the cast, directed by Lesley Selander.

## Mickey Mouse Has Birthday

King Features has prepared a comic strip marking Mickey Mouse's 25th birthday. It ties into the Walt Disney "Mickey Mouse Birthday Party" to be released in September, and will appear along with a feature story on Mr. Disney and his creation.

# **NOW** another **PRACTICAL** **new STEREOSCOPE SOUND AT**

## PRACTICAL DESIGN

permits quick installation of RCA Button-On Soundhead between projector and top magazine. Does not interfere with showings of standard films

## PRACTICAL ENGINEERING

lets you show the new single multi-track films without intermissions—with standard two-projector set-up

## FOUR MAGNETIC TRACKS

feed sound to four pick-up heads which in turn feed into stereophonic sound system

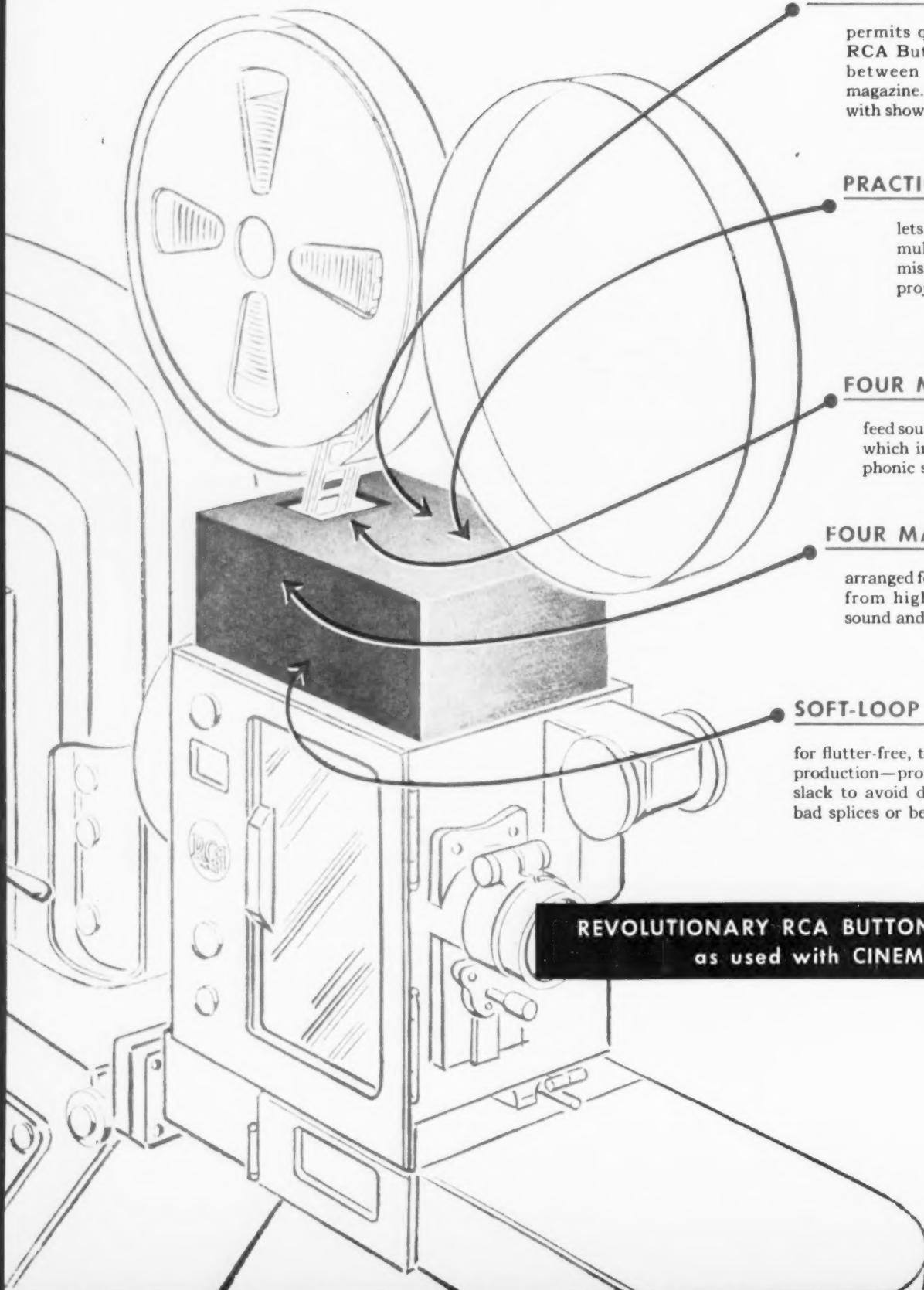
## FOUR MAGNETIC HEADS—

arranged for maximum response from high-fidelity magnetic sound and minimum head wear

## SOFT-LOOP SYSTEM—

for flutter-free, true-fidelity reproduction—provides plenty of slack to avoid distortion from bad splices or bent reels, etc.

**REVOLUTIONARY RCA BUTTON-ON SOUNDHEAD**  
as used with CINEMASCOPE



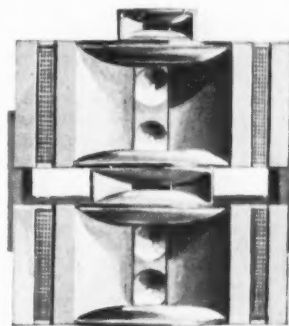
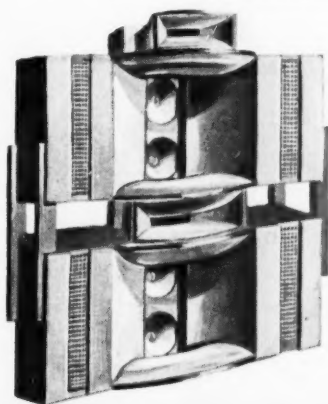
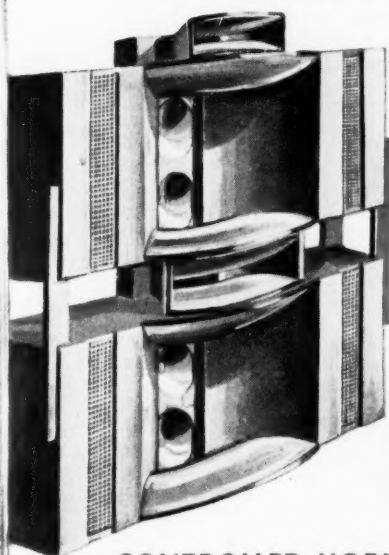
# ANSWER from RCA

## PRICES BEGINNING UNDER \$5,000

Again, it's RCA—the leader in magnetic film recording—with the easy solution to the new motion-picture exhibition techniques—Stereoscope Sound, an easily installed soundhead for the new single-film, magnetic-sound pictures and a complete sound system at prices beginning under \$5,000.

Here is the equipment you need for Cinemascope pictures—engineered for easy handling of all standard films and for new methods of single-film, magnetic four-track pictures.

It's another of RCA's PRACTICAL ANSWERS to the exciting new challenges of the exhibition industry.



**RCA STEREOSCOPE SOUND SYSTEM**  
adaptable FOR ALL STEREOPHONIC TECHNIQUES

### CONTROLLED HORN ANGLES

for perfect sound distribution to every seat in the house from every speaker location

### NEW SPEAKER DESIGN

for unequalled high-fidelity reproduction . . . true stereophonic effect . . . dramatic, exciting realism

### ANY COMBINATION

available for every theatre regardless of size or shape

**POWERFUL AUDITORIUM SPEAKERS** match RCA's behind-the-screen speakers for special sound effects

### NEW RCA AMPLIFIER SYSTEM WITH THE ALL-NEW, AUDIO-SYNC CIRCUIT

Designed to save space—engineered to offer all that high-fidelity, magnetically recorded sound has to offer.

Unitized rack construction puts all units for stereophonic sound in a minimum space. In most theatres, RCA unit-built amplifier equipment takes little more room than standard sound system for 2-D films.

### GET READY NOW

Be prepared for the important new features. The startling realism of this new technique holds big box-office potential that you can't afford to miss. Contact your RCA Theatre Supply Dealer for information on delivery dates.

**And Check** RCA's wide range of stereophonic sound systems for *Cinemascope* and all other types of stereophonic films. For realism in every seat in the house—for true, dimensional sound, it's RCA Stereophonic Sound.

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# The National Spotlight

## ALBANY

Business in summer situations is reported as good or slightly better than last year. Saratoga is one in the latter category; Lake George is said to be another. . . . Drive-in patronage, at first sharply reduced by the long spring rains, has come abreast of the 1952 pace. Indoor grosses are reported generally a little ahead. . . . Eugene Teper and other Variety Club members who helped to make a Chamber of Commerce "Booster Night" for the Albany Eastern League Baseball Club a success—5,688 paid admissions—were praised by owner Thomas F. McCaffrey. McCaffrey, guest at a Tent 9 dinner meeting last fall when international chief Barker Jack Beresin spoke, sat in the Variety Club box for a time. So did screen comedian Eddie Bracken, who presented a pantomime of a pitcher, and Congressman Leo W. O'Brien.

## ATLANTA

Fred Storey, Storey Theatres, Atlanta, is back after a vacation in North Carolina. . . . W. D. Craddock, sales representative, United Artists in Florida, still unable to return to work after an auto accident a year ago. . . . Lynda Burnett, booking department, U. A., checked in after a vacation spent in Virginia. . . . Ike and Harry Katz, Kay Exchanges, back from a tour of their exchanges. . . . Charlie Clark with his sister back in Atlanta from Florida. . . . Jack Flowers has opened his new 17 drive-in, Aliceville, Ala. Its capacity is 350 cars. . . . Betty Landers, secretary, Monogram Southern, off for a vacation trip to Pekin, Ill. . . . Branch manager Hobbs, same company, in Chicago to attend a sales meeting of Allied Artists. . . . Robert Turner has been appointed manager of the Buckhead theatre, Atlanta. He replaces Marvis Smith, who has resigned. . . . Ralph E. Hutselle is new owner of the State theatre, Knoxville, Tenn. . . . Ed Burchfield has opened the new 400-car Burchfield drive-in, Oak Ridge, Tenn. . . . The new 400-car Fox Drive-in, Seneca, S. C. has been opened by Harry Osteen.

## BOSTON

Samuel Richmond has been named managing director of the Beacon Hill theatre by owner Benjamin Sack, replacing Tom Dowd who resigned. At one time Richmond operated six theatres in Boston for Proven Pictures and later handled his own theatre in Lawrence. He has been an independent distributor for exploitation films in Boston, with "Bitter Rice" the standout production. . . . Joe Levine and Joe Wolf of Embassy Pictures are distributing their first 3-D film, "Hannah Lee" starring Macdonald Carey and Joanne Dru in color. They set up a trade screening at the Coolidge theatre, Brookline. . . . Anne Noret, manager of the Liberty Springfield for the Rifkin circuit

was married August 9 to Paul Regan of Springfield and is honeymooning in New Hampshire. . . . Richard Dobbyn, treasurer of Maine & New Hampshire Theatres, became a grandfather for the eleventh time when his daughter Mrs. John Baiorunos gave birth to a son. . . . The Astor theatre, Boston has been equipped with stereophonic sound, a Miracle Screen and new 3-D and wide-angle booth equipment in readiness for the fall season.

## BUFFALO

The nine-week old Rudolph Wurlitzer company strike in North Tonawanda has been settled. . . . George H. Mackenna, general manager, Basil's Lafayette, is campaign manager for Elmer F. Lux, who has been endorsed by the Democrats for mayor of the city of Buffalo. Mackenna now is vacationing in the wilds of Ontario, Canada. . . . A big Get-Together Party for Elmer Lux will be held by the Non-Partisan Show Business Committee Aug. 25 in the headquarters of the Variety club. Jack Mundstuk, MGM chief here is chairman. . . . Arthur Krolick, UPT district manager, Rochester and Buffalo is vacationing this week, putting the finishing touches to the interior of his new home in north Buffalo. . . . Earl Robinson has been appointed manager of the Auditorium theatre in Perry, N. Y. Robinson formerly was manager of the Regal in Hartford, Conn. . . . Albert A. Fenyvessy, 98, is dead in Rochester. He started in the theatre business in Buffalo in 1898, where he had an interest in the old Olympic, Lyric and Keith's theatres. He also owned and operated the Star theatre as a movie house. . . .

## WHEN AND WHERE

**September 1-2:** Annual convention, West Virginia Allied Theatres Association, Matz Hotel, Bluefield, West Virginia.

**September 28-30:** Conference, Texas COMPO and International Drive-in Theatre Owners Association, Adolphus Hotel, Dallas.

**October 3-4:** Fall board meeting, Allied States Association, Sheraton-Plaza Hotel, Boston.

**October 5-7:** Annual convention, Allied States Association, Sheraton-Plaza Hotel, Boston.

**November 12:** Annual dinner, Motion Picture Pioneers, Hotel Astor, New York City.

Colonel Bill Shirley, UA exploitation representative, threw a birthday dinner for Vincent R. McFaul, Shea circuit head and William Barney, Courier-Express roto editor, the other day in Hotel Statler.

## CHICAGO

Jim Donahue, Paramount division manager in this area, who had been sidelined by illness, is back on the job. . . . Frank Bright, assistant manager at the B. & K. Uptown, has resigned to go into business for himself. . . . Mrs. James Coston, recovering from a leg injury, has had the cast removed and is continuing her recuperation at her Eagle River summer home. . . . Bill Morrow, writer and producer for Bing Crosby, visited with friends here on his way back to Hollywood from Europe and Africa. . . . Walter Colmes, formerly with Britannica Films, is the top executive of Emerson Films, organized here recently to produce industrial, TV, and educational films. . . . Irving Mack was reelected president of Filmack Trailer Company at a meeting in the company offices Tuesday, Aug. 11. Other members of the board are: Joseph Mack, vice-president; Bernard Mack, secretary; Donald Mack, treasurer; and John Wenner of Daniel F. Rice and Company. . . . L. B. Sittler, auditor of Coston Enterprises, is well on the road to recovery from a recent illness.

## CINCINNATI

The feeling prevails in most theatre circles here that a turning point for the better has arrived for the industry, predicated on the almost constant upturn in grosses over the past several weeks, which has not been interrupted by the traditional "dog days," which usually are accompanied by a slump at the box office. This applies not only locally, but throughout the area. . . . The RKO Palace is showing "Inferno" as its first 3-D offering. Three houses in the downtown sector, the RKO Albee, Palace and Grand, now are equipped with 3-D screens. The suburban Ambassador Theatre also has installed 3-D equipment, and is currently showing "Second Chance." . . . The Guild theatre, at suburban Walnut Hills, departing from its established policy, is showing the French film, "Forbidden Games" to good returns. This city does not now have a theatre playing foreign product exclusively. . . . C. C. Cassinelli's Wyoming theatre, at Mullens, W. Va., which was totally destroyed by fire approximately a year ago, has been rebuilt and reopened.

## CLEVELAND

Following veto of the 20% tax repeal bill, two more local movie houses closed bringing to 28 the number that have shuttered in Cleveland within the past five years. Closed this past week are the Mount Pleasant and

(Continued on page 40)



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|--|---|---|

(Continued from page 38)

Victory, both neighborhood houses. In Ash-tabula, Shea's State, playing week-ends only, is being torn down to make way for a parking space. . . . Leo Jones, Upper Sandusky theatre owner, approves the Texas plan to boost admission the amount of the federal tax in order to be able to take it off if and when the tax is repealed. . . . Marvin Harris completed his duties as executive director of the Ohio Sesquicentennial, closed his Commodore Perry, Toledo, offices and has resumed active operation of his Toledo theatre chain. . . . Ted Chamberlain moved out of the Loew theatre publicity office to succeed Harvey Mendelson as Palace theatre assistant manager. . . . Harry Weiss resigned from the RKO sales force to return to publicity work and in that capacity has joined Paramount working in the east. . . . Gordon Campbell, onetime local RKO booker, more recently of the Detroit booking department, has been promoted to the sales force taking over Harry Weiss' territory. . . . Moe Dudelson, United Artists district manager, and the company have severed a 32 year association.

## DENVER

Manager changes made in the Wolberg Theatres here included the moving of A. D. Traxler from the downtown Paramount to the Valley drive-in, and the moving of Stanley Bradford from the Valley to the West drive-in. Jennings Hooks, assistant at the Paramount, was promoted to manager, and Louis Silva, chief of service, was advanced to assistant. . . . United Artists product currently either comprises the full bill, or the top half, in five local Fox first run houses. . . . What are claimed to be the biggest drive-in screens in the world are being erected for the new 1,280-car twin Centennial Race Track drive-in. They will be 67x100 feet. Tom Bailey, Lippert Pictures franchise owner, will operate the ozoner, and hopes to have it operating by Oct. 1. . . . Joe Kaitz has moved from the assistant booker job at Metro to a like post at Warner Bros. . . . E. J. Schulte, 67, Colorado and Wyoming theatre owner, died last week in Chicago following an operation. He was president of the Rialto Theatre Corp. and a vice-president of Gibraltar Enterprises, a Denver theatre company.

## DES MOINES

The Strand in Iowa City has been closed for alterations and repairs and will be re-opened the first of September. . . . Twenty-six dollars was taken from the Sheldon drive-in's snack bar at Sheldon. Entrance was gained by prying the locks from the inner and outer doors. . . . Dorothy Kean, operator of the house in Panora, also will teach vocal and instrumental music in the Washington township school this fall. . . . A new curved screen has been installed at the Monte theatre in Montezuma. First showing on the large screen was "Salome." . . . The new 400-car Decorah drive-in held its grand opening last week. Manager is Ralph Olson, former salesman for Universal in Des Moines. Mrs. Olson is in charge of the concession stand. . . . More than 100 theatre owners and their families attended the recent Allied meeting at Arnolds Park in the Lakes regions of Iowa. . . . Hal King of Lippert Pictures has returned from a vacation trip to California. . . . Gerry Mc-

Glynn, Jr., son of the manager of the Metro exchange, has returned from Korea and obtained his discharge from the army engineer corps. He plans to return to college in the fall for graduate work. McGlynn's other son, Jack, who is in service and stationed in Missouri, recently announced his engagement. . . . Kay Taylor is the new booker's clerk at MGM. She replaced Janet Olmstead, resigned.

## DETROIT

Sunset drive-in on the Inlay City road east of Lapeer, Michigan lost their safe and \$700 to safe robbers recently, the latest victim of a three month rash of robberies in the district. . . . Pontiac drive-in, Pontiac, is the first outdoor 3-D plant in Michigan. Projection changeover and painting the big screen silver cost about \$8,000, according to Elton Samuels, manager. . . . "This Is Cinerama" continues to break Detroit records. Only six pictures have ever run more than 13 weeks in Detroit since the first film was shown here 48 years ago. . . . United Detroit's Madison theatre joined UD's Palms and Korman's Broadway-Capitol to total three downtown, first run houses open till 6 a. m. . . . All three close 4½ hours to breathe reopening at 10:45. . . . Nearly half of "Cinerama" being an air tour of these United States, it has proven ideal for foreign visitors.

## HARTFORD

Loew's Poli-New England Theatres Circuit, continuing installation of wide-screen facilities in key houses, has erected a panoramic, at the first-run Loew's Poli, Bridgeport, Conn. The circuit is planning immediate installations in other key houses, according to Harry F. Shaw, division manager. . . . Sal Adorno, Jr., assistant general manager of the M&D Theatres, Middletown, Conn., is back from a vacation at Westbrook, Conn. . . . James Grover has been named assistant manager of the B&Q Circuit's Bijou, Springfield, Mass. . . . Will Dow, on an eight-week training tour for Loew's foreign department, is currently studying at the MGM exchange, New Haven. . . . Harry Feinstein, New Haven zone manager, Stanley Warner Theatres, and Mrs. Feinstein have returned from a vacation trip to northern New England and Canada. . . . David Tarantul, son of Barney Tarantul, Burnside Theatre Corp., East Hartford, Conn., and Mrs. Tarantul, will enter dental school in September. . . . Alex Schimel of the U-I New Haven exchange, has returned from a vacation trip to Grossinger, N. Y.

## INDIANAPOLIS

Albert R. Blocher, 49, buyer for Y & W, was found shot to death in hall at U-I exchange after screening of "The Assassin" Aug. 10. A note he left indicated suicide on account of financial troubles. The widow and a son, Kenyon, survive. . . . Merv Griffin, featured in Warner's "So This Is Love," is here for a round of promotional activity. . . . Walter Wolverton, manager of the Circle, had Sir Edwards, local stunt man, hang from the roof and extricate himself from a straitjacket at high noon to open "Houdini" with a bang Thursday. . . . Truman Rembusch, president of the Allied Theatre Owners of Indiana, is summering

at his Flat Rock lodge. . . . Competition is lively among the auto theatres. With the opening of the Lafayette Road drive-in last week, there now are 14 in the immediate Indianapolis area. . . . Business gave indications of an early fall revival last week, as both "Band Wagon" at Loew's and "Second Chance" at the Circle posted \$14,000 grosses.

## KANSAS CITY

The four first runs of the Fox Midwest circuit's Kansas City district advanced admissions from 50c-75c to 65c-85c. . . . "Inferno" ran three weeks at the downtown Esquire. . . . "Martin Luther" started August 20, at Fox Midwest's downtown Esquire. . . . The board of directors of the Motion Picture Association of Greater Kansas City will meet shortly to complete committee appointments, including a successor to the late Howard Burkhardt who had been public relations chairman for several years. . . . The board of directors of the Kansas-Missouri Theatre Association was to meet August 19. . . . It's the fourteenth week for "Lili" at the Kimo. . . . The summer series of morning matinees once a week (mid-week) for children at several Fox Midwest theatres, arranged in cooperation with P.T.A. associations, is to be followed by a similar fall series, Saturday mornings. . . . E. E. Maxfield has sold his circuit in the St. Louis exchange area, and joined Fox Midwest. His first assignment is assistant to Joe Borders at the Isis, Kansas City mid-town theatre.

## LOS ANGELES

Harold Goldstein, Favorite Films booker, died last week of a heart attack. Bob Bernhard has been given the booker's position at Favorite. Bob is the son of Joseph Bernhard, independent producer, who was formerly president of Film Classics. . . . Dick Pritchard is taking over the duties of Alex Schreiber, owner of the Paradise, Westchester, while Schreiber is in Detroit on business. Howard Schreiber, Alex's son, is managing the Paradise since the resignation of Murray Gould, who has been named pilot of the Imperial, which was re-opened by John Wolfberg. . . . Joe Hartman, National Screen salesman, is back from his annual vacation. . . . Passing out stogies to celebrate the birth of twin boys was Phil Robbins, operator of the Variety theatre. . . . Stan Cohen, U-I booker, and Jacklyn Stebbins will marry in September. . . . Joe Felder, Favorite Films vice-president, checked in from New York for business conferences with his son-in-law, Irving Levin.

## MEMPHIS

The Memphis board of censors has banned the film version of "The Moon Is Blue" and has cut a dance sequence from another picture, "Return to Paradise" which was scheduled to open at Loew's State last week. . . . The Delta drive-in at Osceola, Ark., operated by Mr. and Mrs. Jim Martin, and the Corinth drive-in at Guys, Tenn., near Corinth, Miss., managed by John Carter, have opened to good crowds. Both are 350-car drive-ins. The Corinth is equipped with a wide curved screen 60x40 and is believed to be the first drive-in in this area fitted for wide-angle projection. . . . The Mena, Ark., drive-in has been temporarily closed

(Continued on page 42)



Announcing publication  
of a series of articles in  
BETTER THEATRES on

## THEATRES AND THE NEW TECHNIQUES



By BEN SCHLANGER

A NEW ERA of the industry is opening with production of motion pictures in the "wide-screen" technique . . . with third-dimension a potential medium of further advance . . . and with stereophonic sound to give either or both a full complement of realism. To adapt them to the widely varying conditions of a huge exhibition plant will be one of the industry's greatest undertakings. "Wide-screen" especially presents severe problems in thousands of existing theatres. What are the really practical requirements of these new techniques? What are the adjustments to them that can be practicably made?

"THEATRES AND THE NEW TECH-

NIQUES" is intended to answer these and related questions in terms of actual application. What to do, and why, will be explained with tables and drawings to aid the text in providing a clear presentation of both the problem and its possible solution.

To this task BEN SCHLANGER has brought the qualifications not only of an eminent designer of motion picture theatres through more than twenty years, but also of an architect who has studied the art of the screen throughout his career. He has written "THEATRES AND THE NEW TECHNIQUES" after spending the first six months of this year in Hollywood.

beginning in *Better Theatres* for September

with MOTION PICTURE HERALD of September 5th

(Continued from page 40)

for repair of damage by a recent windstorm. . . . Louis Ingram, branch manager MGM, is the proud grandfather of Mathew Vick Ingram born recently in Atlanta. The baby's father, Louis Ingram Jr., is a salesman out of the Atlanta Branch for 20th Century-Fox.

## MIAMI

The vacation exodus has Paul Waliga, assistant in advertising at Claghton's, heading on a motor trip to Pennsylvania, his home state, to visit his parents and display his two-year-old daughter. . . . Jim Martin, assistant at the Paramount, reports manager Charlie Whitaker off on a holiday to the Carolinas. . . . The Hal (Wometco art director) Koppkins were on a long Caribbean cruise. . . . Barbara Pennely, gal Friday to Lillian Claghton, selected Atlanta, Ga., for her vacation locale. . . . James Camp, manager of the Buncie, was summoned to Georgia by the critical illness of his father. . . . Dan Smith, manager of the Park, in Tampa, selected Miami for his vacation spot. . . . Sonny Shepherd and his family are enjoying the beauty and freedom of the Florida Keys for their annual holiday. . . . Eli Arken, city manager of the Wometco Theatres in the West Palm Beach area, spent his vacation welcoming his son home from Korea. . . . James Maury, relief manager for Wometco had a welcome guest at his home recently, when the stork dropped off a son.

## MILWAUKEE

The new manager at the Tower theatre here, and Otto theatre, is Don Palm, formerly from Green Bay and more recently assistant manager at the Towne. . . . August 14 was Arden Thur's last day in the Allied office and when she returns to Milwaukee, sometime in December, her plans are still indefinite. Arden will sail for France in September and then from Paris will fly to India for Baha'i World Faith Intercontinental Conference in New Delhi. . . . The regional meeting of Wisconsin Allied held this week at Rice Lake was well attended with some 80 persons present. . . . Jerry and Gene Goderski sold their Greendale theatre to Frank E. Schreihart. . . . "Gentlemen Prefer Blondes" had a successful opening at the Riverside theatre here this week. . . . The city motion picture commission here ordered some cuts from "The Moon Is Blue." At their second screening of the movie, members of the commission, voted 7 to 1, that the movie should be banned here unless deletions were made in dialogue.

## MINNEAPOLIS

Stiff sentences are being imposed on vandals in a campaign by the county sheriff's office to stop thefts of loudspeakers at local drive-ins. . . . The Arion, neighborhood house which reopened recently, won't admit children and adolescents evenings unless accompanied by parents. The theatre also refuses to run any film advertising including coming attractions. . . . Tom Collins is the new salesman at Allied Artists. . . . The marquee of the White Bear theatre at White Bear Lake, Minn., near St. Paul has been painted, according to Howard Goldman, operator. . . . Variety Club of the Northwest has reopened, but work is continuing on its redecorating. . . . Harry Weiss, RKO

Theatres district manager, visited situations in Iowa, Kansas City and Omaha. . . . Admission taxes collected during July were \$597,000 as compared with \$644,000 in July, 1952. Individual income tax collections, however, reflected an all-time monthly high for employment in Minnesota during July. . . . Robert Chase has begun construction on a new theatre at Carson, N. D. . . . The new drive-in at Bemidji, Minn., has been named the Timberlane. Wilfred Libel and Otto Burggraf are the owners.

## NEW ORLEANS

The Chimes, Baton Rouge, La. suspended operations and will reopen Sept. 13, advised manager Charles Bazzell. . . . Curtis B. Willard shuttered the Beack Walk-In theatre, Fairhope, Ala. . . . Page Baker, Theatre Service Company, was a West Monroe business caller. . . . Mrs. Ann Butler replaced steno-booker Mrs. Jean Pohl at Dixie Films. . . . The State, McComb, Miss. reopened after a few weeks closing for renovation and installation of a panoramic screen and stereophonic sound. . . . A two day celebration marked the third anniversary of Gidden & Resters Auto-Sho drive-in, Mobile, Ala. One of the highlights of celebration were flying saucers descended on the audience. . . . Katherine Bonneval, secretary to Abe Berenson, is vacationing in Reno, Nev., as guest of her daughter and family. . . . Manager Alex Maillio is back at his desk at U.A. after two weeks illness. . . . Henry Glover, Monogram Southern manager, plans to attend Allied Artists meet at the Drake Hotel, Chicago, August 23. . . . Leroy Adams, bookkeeper, Joy Theatres, Inc. and family vacationed in Florida. . . . Mrs. Clara Cote, Paramount Gulf P.B.X. operator, has chosen Jacksonville and Miami, Fla., as her vacation spot. . . . The opening day of Joy N. Houck's new Panorama had crowds in line from early morning and all through the day up through the night's last show.

## OKLAHOMA CITY

Mrs. Margaret Jones has been named manager of the Agnew theatre. She assumed management about a week ago. . . . Oklahoma Tax Commission sales tax report the month of June, 1953, for theatres, shows 293 returns, \$31,392.78 tax, compared with 329 returns, \$32,195.20 tax for June, 1952. This indicates a decrease of 2.49 per cent. . . . Mrs. Ethel Coxey has been named new manager of the Knob Hill theatre. . . . Mr. and Mrs. Lewis Barton, Mr. and Mrs. Gerald Barton, Mr. and Mrs. Harold Combs and son, returned this week from a business trip to Los Angeles. While there they visited the MGM studios. Lewis Barton is head of the Barton Theatres, and Mr. Combs heads the concession departments of the circuit. . . . Audie Adwell is the new manager of the May theatre. He comes to Oklahoma City from Midland, Texas. . . . Jay Kimbro, assistant manager of Malco Theatres in Arkansas, will be vacation relief assistant manager of Malco Theatres at Camden, Ark., for the next three weeks. . . . Lawrence Raymond Eaglin, 54, manager of the Glen, El Rey and El Rancho theatres at Glendale, Ariz., died August 4.

## OMAHA

William Miskell, Tristates district manager, has indicated that the Paramount theatre, 2,900-seat cinema palace that opened in

1926 as the Riviera with spectacular Moorish splendor, soon may be sold or torn down. Closed for movies 14 months, it was opened 10 times last winter for stage shows and seldom was filled. It has closed seven times, in 1934, 1937, 1938, 1940, 1941, 1942 and 1952. Miskell said Tristates was considering selling, particularly since President Eisenhower vetoed the bill removing the 20 per cent ticket tax. . . . Tristates' Orpheum recently installed wide screen and stereophonic sound and the 3,000-seater has been hitting the box office high spots. . . . Latest wide screen and stereophonic sound customer in the territory is Cozad, Neb., where exhibitor Walt Hagedone hopes to have installation soon. . . . Bill Barker is now operating the Co-Op Bookings Service himself following the departure of his partner, Mort Ives, to the real estate field. . . . Nebraska lost a veteran of the movie industry with the death of Herb Jensen, owner of the Walthill Sun, who succumbed to a heart ailment. . . . Bick Downey, who lost his State theatre at Hastings by fire, plans to rebuild in the new westside section. The old building is being remodeled for stores in downtown Hastings.

## PHILADELPHIA

Films leased to theatres will be exempt from the new State one per cent sales and use tax which goes into effect on Sept. 1. Lester Kreiger, assistant zone manager for the Stanley Warner Theatres here, and attorney Lou Goffman, met with the State Attorney General and the Secretary of Revenue, and it is understood that they were assured that films will not be affected by the new State tax. . . . With the Summer season coming to a close, local industry leaders are marshalling forces again to start the Fall with an all-out campaign to eliminate the city's 10 per cent amusement tax on admissions. . . . Edna R. Carroll, chairman of the State Board of Motion Picture Censors, will serve as chairman of the delegation for the State Council for the Middle-Atlantic Conference sponsored by the Women's Republican National Committee in October. . . . William Goldman's Esquire, key neighborhood house here, closed over differences with the landlord on 3-D installations, but reopened two days later. . . . Jack Beresin, Variety Club's International Chief Barker, was named chairman of the Theatre Division for the forthcoming United Fund campaign in October. . . . Stanley Warner circuit closed its suburban Lansdowne for an indefinite period. . . . Bob Hanover has taken over the Ambassador, a William Greenfield house, and is converting it to "Photorama," his own large screen process. . . . Al Davis, Fried circuit executive, went on the sick list.

## PITTSBURGH

Richard P. Morgan has resigned his post as executive secretary of the Allied Motion Picture Theatre Owners of Western Pennsylvania. The board of directors reluctantly accepted the resignation and will name his successor in the near future. . . . John D. Walsh, still is at his home recuperating from an operation performed last year. Bernard Hickey is filling in for him as manager of the Fulton theatre. . . . Allied Artists is the latest company to try the multiple first run idea in 20 suburban houses. It will try with "Kansas Pacific" and "Torpedo Alley." Universal-International has been very suc-

(Continued on opposite page)

(Continued from opposite page)

cessful in this district in the twin bill ideas. Sneak previews still are the order of things here. The Fulton screened "Stand at Apache River" while the Squirrel Hill theatre had "OK, Nero." Both attracted capacity houses. . . . The J. P. Harris theatre, which was closed for an entire week to install a large screen, opened very well with "Inferno." Manager Bill Zieler was on vacation but got back to help with the opener.

## PORTLAND

Nearly all first run houses have strong product this week and the coin should roll into the box office. Four spots have hiked admission price. . . . Mrs. J. J. Parker is huddling with her architect and decorator about facelifting job for her theatres. She is also dickering for installation of stereophonic sound. . . . Movie Chain executive Al Forman is promoting the personal appearance of Spike Jones Revue on Auditorium Stage here next week. . . . Marty Foster played "Lili" at his Guild theatre for 12 weeks and grossed over \$30,000 in the 400 seater. . . . Zollie Volchock, co-owner of NW Releasing Co., was in town for a week. NWR Co. also has Astor and Film Maker products. . . . Annual Film Golf Tourney was scheduled to be held here Tuesday and Wednesday. . . . Orpheum has installed a panoramic screen. . . . Hamrick Theatres is going to present stage legities at the shuttered Playhouse starting next month.

## PROVIDENCE

Rhode Island theatremen are mourning the passing of Peter R. Nelson, one of the best known and loved showmen in the state, who recently died at the age of 76. Known to hundreds of Cranstonians as Pete, Mr. Nelson was at various times owner of the old Auburn theatre, and the Park, in Cranston. At one time he was also associated in the operation of the old Bijou theatre in Providence and the Royal in Olneyville. . . . Jeanette MacDonald, singing star of screen and stage, who accompanied her husband, Gene Raymond, when he guest-starred in summer stock recently at nearby Somerset Playhouse, was greeted by several of her old-time "fans" when she was spotted shopping in a local super-market. . . . The RKO Albee brought back "Mighty Joe Young" on their giant wide-vision screen. Boris Karloff in "Isle Of The Dead" was the companion feature.

## SAN FRANCISCO

George Archibald of the Archibald Buying and Booking Agency, has taken over management of the Palo Alto drive-in, Palo Alto and the Studio drive-in, San Mateo. . . . James Stephens, formerly associated with Sunny Mount Theatres, has taken over the Dixon, Dixon from A. R. Peck. . . . The controversy surrounding ownership of the Vacaville, Vacaville, has been settled with R. E. Degener, who also owns the Winters at Winters, being named over three others who were hoping to get the lease. . . . Henry Nasser has taken over the helm of Nasser Bros. Theatres, here, the post formerly held by Richard Nasser. . . . Walter Chenoweth who left San Francisco Theatres, Inc. to manage the Carthay Circle, Los Angeles, is now treasurer of the Curran, here. . . . Lou

Singer, manager of El Capitan, has been transferred to Redwood City to manage Fox West Coast's Fox, there. He will make his home in San Carlos. . . . Robert Marsailles, formerly manager of Crest, Vellejo, moved into El Capitan. . . . Graham Kislinsky, district manager, North Coast Theatres, was named Industry Chairman for United Crusade drive. On his committee are Frank Harris, Jack Marpole and Harry Beckett.

## TORONTO

Famous Players Canadian Corp. will reopen Victoria theatre with Walt Disney's "The Sword and the Rose," Sept. 1. The Victoria has been closed for about eight months for lack of product. The theatre will run pictures downtown date-and-date with the University and Eglinton theatres. . . . Into its eighth week in Montreal is the French-language, English-subtitle film "The Seven Deadly Sins" at the Avon theatre. . . . Nathan A. Taylor, president of Twentieth Century Theatres Limited, took a trip to England. He was accompanied by his wife, Yvonne, who herself is a theatre operator, operating the International Cinema and the Towne Cinema, both in this city. . . . After a complete refurbishing, the Royal Alexandra, city's only legitimate house, will open for an announced four weeks of "South Pacific" though six weeks are planned.

## VANCOUVER

Business continues at an unexciting pace here this week with most theatres reflecting the summer doldrums. . . . Walter Mead, owner-manager of the Paramount drive-in at Burnaby, is enlarging his outdoor theatre from 700 cars to 1,000 cars. It will be the

largest in British Columbia. . . . National Drive-in Theatres, operator of the Cascade at Burnaby, will start construction of a second drive-in in the same zone with wide-screen and other up-to-date projection ideas. . . . Night horse-racing, stock-car racing and night baseball games, along with exceptionally fine warm weather and outdoor theatres, continue to be stiff opposition during the summer months to the indoor theatres. . . . Three downtown theatre lassies: Dollie Inkster, Marion Rich and Alice Ettenger are leaving for a California vacation. . . . Film Board of Trade played host to Bob Murphy, Paramount manager, at the Barn Supper Club before he left to take over the Montreal branch. He is replaced here by Bob Lightstone, formerly Winnipeg salesman.

## WASHINGTON

Frank M. Boucher, chairman, has called a luncheon-meeting of his special Football Committee, August 31 to arrange plans for the football game planned for Thanksgiving Day at Griffith Stadium between the Quantico Marines and the Fort Belvoir Engineers. The game is being sponsored by the Armed Services and the Variety Club, and proceeds will go to the Welfare Departments of the Services and to Children's Hospital, Washington. . . . The Ben Lusts have a new granddaughter, born to their daughter, Regina. The Lusts own the Ben Lust Theatre Supply Co. . . . Ben Siegel, Theatre Advertising Co., has sold his business. . . . Rudolph Berger, MGM southern sales division manager, substituted for Charlotte branch manager Jack Reville, during his illness. . . . Joe DeMaio, formerly with Kay and Sandy Film Exchanges, is now cashier at United Artists.



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# FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 129 attractions, 6,151 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

|  | EX | AA | AV | BA | PR |
|--|----|----|----|----|----|
| Abbott and Costello Go to Mars (Univ.)     | —  | 9  | 31 | 30 | 3  |
| All Ashore (Col.)                          | 1  | 8  | 26 | 21 | 3  |
| All I Desire (Univ.)                       | —  | 1  | 4  | 10 | —  |
| Ambush at Tomahawk Gap (Col.)              | —  | 3  | 7  | 9  | —  |
| *Angel Face (RKO)                          | —  | 2  | 32 | 23 | 8  |
| Arena (MGM) (3-D)                          | —  | 4  | 2  | 11 | 1  |
| Battle Circus (MGM)                        | —  | 13 | 62 | 28 | 11 |
| Beast from 20,000 Fathoms, The (WB)        | 6  | 23 | 11 | 8  | 2  |
| Blue Gardenia, The (WB)                    | —  | 5  | 8  | 22 | 5  |
| Bwana Devil (3-D) (UA)                     | 18 | 15 | 4  | 5  | 1  |
| By the Light of the Silvery Moon (WB)      | 2  | 31 | 52 | 17 | 4  |
| Call Me Madam (20th-Fox)                   | 3  | 24 | 36 | 42 | 21 |
| Charge at Feather River, The (3-D) (WB)    | 8  | 4  | 2  | 2  | —  |
| City Beneath the Sea (Univ.)               | 2  | 1  | 17 | 21 | 9  |
| Code Two (MGM)                             | —  | 4  | 10 | —  | 1  |
| Column South (Univ.)                       | —  | 3  | 10 | 14 | 1  |
| Come Back, Little Sheba (Para.)            | 13 | 42 | 24 | 9  | 1  |
| Confidentially Connie (MGM)                | —  | 1  | 19 | 24 | 12 |
| Count the Hours (RKO)                      | —  | —  | 4  | 1  | 7  |
| Cow Country (AA)                           | —  | 2  | 1  | 2  | 1  |
| Cry of the Hunted (MGM)                    | —  | —  | 9  | 4  | —  |
| Dangerous When Wet (MGM)                   | 2  | 29 | 16 | —  | —  |
| Desert Legion (Univ.)                      | —  | 7  | 21 | 35 | 1  |
| Desert Rats, The (20th-Fox)                | —  | 5  | 10 | 19 | 1  |
| Desert Song, The (WB)                      | —  | 1  | 25 | 18 | 1  |
| Destination Gobi (20th-Fox)                | —  | 5  | 30 | 42 | 6  |
| Down Among the Sheltering Palms (20th-Fox) | —  | 1  | 27 | 21 | 5  |
| Dream Wife (MGM)                           | —  | 6  | 10 | 8  | 2  |
| Fair Wind to Java (Rep.)                   | —  | 1  | 8  | 12 | 7  |
| Farmer Takes a Wife (20th-Fox)             | —  | 12 | 10 | 4  | —  |
| Fast Company (MGM)                         | —  | —  | 7  | 6  | 2  |
| Fort Ti (3-D) (Col.)                       | 12 | 14 | 7  | 1  | —  |
| Fort Vengeance (AA)                        | —  | —  | 1  | 5  | 4  |
| Francis Covers the Big Town (Univ.)        | 3  | 24 | 5  | 1  | —  |
| Girl Next Door, The (20th-Fox)             | 4  | 6  | 13 | 7  | —  |
| Girl Who Had Everything (MGM)              | —  | 5  | 19 | 12 | 1  |
| Girls in the Night (Univ.)                 | —  | 10 | 14 | —  | 3  |
| Girls of Pleasure Island (Para.)           | 2  | 11 | 29 | 13 | 1  |
| Glass Wall, The (Col.)                     | —  | 2  | 1  | 3  | 2  |
| Glory Brigade, The (20th-Fox)              | —  | 1  | 3  | 3  | 1  |
| Great Sioux Uprising, The (Univ.)          | 1  | 3  | 7  | 2  | —  |
| Gunsmoke (Univ.)                           | 2  | 21 | 31 | 24 | 1  |
| Hans Christian Andersen (RKO)              | 22 | 26 | 4  | 1  | 1  |
| Hitch-Hiker, The (RKO)                     | —  | 4  | 9  | 5  | —  |
| †Houdini (Para.)                           | —  | 4  | 4  | —  | —  |
| House of Wax (3-D) (WB)                    | 50 | 20 | 4  | 3  | 1  |
| I Confess (WB)                             | —  | 9  | 17 | 30 | 12 |
| *I Don't Care Girl, The (20th-Fox)         | —  | 10 | 33 | 34 | 7  |
| I Love Melvin (MGM)                        | —  | 7  | 44 | 41 | 14 |
| Invaders from Mars (20th-Fox)              | —  | 9  | 9  | 12 | 7  |
| It Came from Outer Space (3-D) (Univ.)     | 2  | 2  | 1  | 3  | —  |
| It Happens Every Thursday (Univ.)          | —  | 2  | 13 | 18 | 2  |
| Ivanhoe (MGM)                              | 28 | 46 | 35 | 19 | 3  |
| Jack McCall, Desperado (Col.)              | —  | —  | 17 | 10 | 5  |
| Jalopy (AA)                                | 2  | 8  | 8  | —  | 4  |
| Jamaica Run (Para.)                        | —  | 1  | 10 | 13 | 1  |
| *Jazz Singer, The (WB)                     | —  | —  | 22 | 21 | 44 |
| Jeopardy (MGM)                             | 9  | 23 | 14 | 20 | 8  |
| Kansas Pacific (AA)                        | —  | —  | 3  | 13 | 6  |

|  | EX | AA | AV | BA | PR |
|--|----|----|----|----|----|
| Lady Wants Mink (Rep.)                   | —  | —  | 3  | 5  | 7  |
| Last of the Comanches (Col.)             | —  | 1  | 16 | 35 | 5  |
| Law and Order (Univ.)                    | —  | 5  | 18 | 27 | —  |
| Let's Do It Again (Col.)                 | —  | 3  | 5  | 8  | —  |
| *Limelight (UA)                          | —  | 2  | —  | —  | 4  |
| Lone Hand (Univ.)                        | —  | 10 | 31 | 14 | —  |
| Ma and Pa Kettle on Vacation (Univ.)     | 47 | 32 | 28 | 20 | —  |
| Magnetic Monster, The (UA)               | —  | —  | 1  | 5  | 2  |
| †Main Street to Broadway (MGM)           | —  | 1  | —  | 3  | 2  |
| *Man Behind the Gun (WB)                 | 3  | 16 | 32 | 16 | 1  |
| Man in the Dark (3-D) (Col.)             | 4  | 9  | 7  | 5  | 2  |
| Man on a Tightrope (20th-Fox)            | —  | —  | 5  | 13 | 3  |
| *Meet Me at the Fair (Univ.)             | —  | 11 | 37 | 26 | 12 |
| Member of the Wedding (Col.)             | 3  | 1  | 6  | 2  | 4  |
| *Mississippi Gambler (Univ.)             | 21 | 62 | 35 | 6  | 2  |
| Moulin Rouge (UA)                        | 15 | 28 | 9  | 16 | 4  |
| Naked Spur, The (MGM)                    | 8  | 57 | 54 | 10 | 4  |
| Never Let Me Go (MGM)                    | —  | 5  | 40 | 40 | 2  |
| *Never Wave at a Wac (RKO)               | 4  | 38 | 49 | 7  | 9  |
| *Niagara (20th-Fox)                      | 7  | 46 | 45 | 18 | 11 |
| Off Limits (Para.)                       | 2  | 16 | 38 | 23 | —  |
| Peter Pan (RKO)                          | 40 | 18 | 3  | 2  | —  |
| Pickup on South Street (20th-Fox)        | —  | 39 | 11 | 4  | 4  |
| Pony Express (Para.)                     | —  | 23 | 25 | 8  | 1  |
| Powder River (20th-Fox)                  | —  | 5  | 16 | 22 | —  |
| President's Lady, The (20th-Fox)         | 11 | 20 | 44 | 20 | 13 |
| Prince of Pirates (Col.)                 | —  | —  | 4  | 6  | —  |
| Queen Is Crowned, A (Univ.)              | 3  | 8  | 1  | 3  | 4  |
| Raider of the Seven Seas (UA)            | —  | 1  | 1  | 8  | 2  |
| *Redhead from Wyoming (Univ.)            | —  | 5  | 42 | 22 | 6  |
| Remains to Be Seen (MGM)                 | —  | 6  | 25 | 6  | 1  |
| *Ride the Man Down (Rep.)                | 1  | 8  | 15 | 15 | 6  |
| †Ride, Vaquero (MGM)                     | 1  | 3  | 7  | —  | —  |
| †Roar of the Crowd (AA)                  | —  | 3  | 2  | —  | —  |
| Rogue's March (MGM)                      | —  | —  | 9  | 11 | 5  |
| Salome (Col.)                            | 9  | 34 | 11 | 1  | —  |
| San Antonio (Rep.)                       | —  | —  | 6  | 5  | 4  |
| Sangaree (3-D) (Para.)                   | 3  | 7  | 2  | 1  | —  |
| Savage Mutiny (Col.)                     | —  | —  | 3  | 5  | —  |
| Scandal at Scourie (MGM)                 | —  | 3  | 5  | 11 | 2  |
| Scared Stiff (Para.)                     | 20 | 30 | 4  | 2  | —  |
| Seminole (Univ.)                         | —  | 22 | 26 | 17 | 3  |
| Serpent of the Nile (Col.)               | —  | —  | 2  | 10 | 1  |
| Shane (Para.)                            | 7  | 1  | —  | 1  | —  |
| She's Back on Broadway (WB)              | 1  | 11 | 31 | 40 | 10 |
| Silver Whip (20th-Fox)                   | —  | 1  | 26 | 16 | 5  |
| †Siren of Bagdad (Col.)                  | —  | —  | 2  | 4  | 1  |
| Small Town Girl (MGM)                    | —  | 9  | 30 | 50 | 3  |
| Snows of Kilimanjaro (20th-Fox)          | 28 | 56 | 15 | 3  | 1  |
| Sombrero (MGM)                           | 1  | 4  | 16 | 46 | 3  |
| South Sea Woman (WB)                     | —  | 6  | 20 | 6  | —  |
| Split Second (RKO)                       | —  | 1  | 18 | 14 | 2  |
| Star, The (20th-Fox)                     | —  | —  | 15 | 17 | 29 |
| Stars Are Singing, The (Para.)           | —  | 4  | 25 | 27 | 13 |
| Stooge, The (Para.)                      | 31 | 44 | 37 | 8  | 1  |
| Story of Three Loves, The (MGM)          | —  | 3  | 3  | 1  | 3  |
| †Sun Shines Bright, The (Rep.)           | —  | —  | —  | 2  | 5  |
| Take Me to Town (Univ.)                  | —  | 8  | 12 | 8  | 1  |
| Tall Texan, The (Lippert)                | 5  | 2  | 3  | 3  | 1  |
| †Tarzan and the She-Devil (RKO)          | —  | 3  | 1  | 2  | 1  |
| Taxi (20th-Fox)                          | —  | 4  | 12 | 18 | 15 |
| Titanic (20th-Fox)                       | 2  | 37 | 30 | 10 | 2  |
| Tonight We Sing (20th-Fox)               | —  | 8  | 2  | 5  | 9  |
| Treasure of the Golden Condor (20th-Fox) | —  | 7  | 41 | 42 | 6  |
| *Tropic Zone (Para.)                     | —  | 7  | 20 | 25 | 6  |
| Trouble Along the Way (WB)               | 2  | 10 | 25 | 56 | 11 |
| Vanquished, The (Para.)                  | —  | —  | 14 | 7  | 3  |
| White Witch Doctor (20th-Fox)            | 11 | 19 | 5  | 1  | —  |
| Woman They Almost Lynched (Rep.)         | 8  | 9  | 14 | 4  | 1  |
| Young Bess (MGM)                         | 1  | 14 | 21 | 16 | 3  |

# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

## Doing The Impossible, Takes a Little Longer

**T**HE good fight for tax repeal need not leave any wounds beyond repair, but it's going to be well to think carefully of all the reverberations that have resulted from this public reaction.

Every newspaper, large and small, has printed a press item, from the wire services, and consequently given complete coverage, to the effect that the Presidential veto was the first major legislation that Eisenhower has refused to approve, and that this was done "because the Government cannot afford the loss of revenue" and because "it is unfair to single out one industry for relief at this time."

Any theatre manager knows the accumulative effect of this newspaper comment, which snowballs into public reaction and belief, and adds up to many times the publicity given our side of the story. We will suffer from this impression, widely spread, and it may result in some feeling that we did not deserve the President's approval of our claims, or that we obtained the vote by some sort of chicanery.

It was a great fight, well fought—but the fact remains we did not sell it to the public in advance, nor did we do what was urged in a Round Table editorial in the issue of April 11, 1953—to obtain "Public Relations First—Then Tax Reductions." Perhaps that was impossible—and in that case, we can fully realize that we often do the difficult—but doing the impossible, takes just a little longer.

Other industries, observing our defeat, and the President's own professed reasons for objection, will step forward to make equivalent claims for tax relief—this time, with more assurance, based on our experience. And some lines have good grounds for relief, better than the League of New York Theatres, with their dog-in-the-manager policy of merely decrying what they were jealous of obtaining. We will do well to avoid any such feeling in any of our approach to legislators.

This Sunday's papers carry an advertisement by Franklin Simon, offering a luxury

### BACK-TO-SCHOOL

Last Spring, when most of us were talking about special kiddie shows to signal the fact that "School Was Out" for the summer vacation, Seymour Morris and Schine showmen, in Gloversville and environs, were planning "Back to School" shows that will be current in September. That's how far they work ahead of schedule, with plans laid and results assured, long in advance of casual thinking.

It seems that many of the Schine theatres do so well with local sponsors of "Back to School" and similar shows that the merchants themselves solicit the opportunity to "do it again" in the Fall—and next year. You couldn't get a better round of applause than from the sponsor who pays the bills this time and asks to do it again!

And another good showman thinks ahead of these days and dates. That's Irving Mack, of Filmack Trailers, who provides the "Inspiration" for special shows with suitable special trailers, with "Back to School" written all over his September bulletin. We know exhibitors read that bulletin, for they tell us the jokes! So, it's no more than fair to tell them they should be using Irving's "Back to School" trailers this week and every week until school begins in your neighborhood.

Good public relations is to seek out the school authorities at this time of year, make a discreet issue of passes to teachers and others who are not only opinion-makers, but partners in your enterprise.

fur coat at \$778 which is tax exempt because it is made of fine Nutria and lined with fine Forstmann wool. It seems that, under the law, the coat is tax-free because it is reversible. Maybe the law is reversible, also, and we can profit by learning.

At any rate, it takes salesmanship to win tax reduction.

**Q** Who says there's not opportunity, in the classified columns of the MOTION PICTURE HERALD? From last week's issue—

MANAGER, EXPERIENCED ALL PHASES, but particularly adept at writing good copy and daily newspaper display ads. Submit sample ads. Tell all first letter. References used your permission only. Salary \$5,000 annually, group insurance, hospitalization, self and family. Good opportunity for advancement. Will reimburse moving expenses. Midwest. BOX 2731, MOTION PICTURE HERALD.

**Q** Elmer Rhoden reported, after returning from his recent trip to Hollywood, that there would be a new cycle of religious films, from Bible sources, following "The Robe"—and that as many as a dozen new films, along this story line, were in production and in prospect.

The industry can be glad that such is the case, for there is nothing more certain to restore family trade at the box office than films of Bible stories, well done, with modern color and production quality. In fact, we need that antidote to the influx of films of "sexsational" quality.

**Q** Casting about for comparative examples of better than usual newspaper ads, to make up this week's Round Table page, we had a couple that we couldn't run, for reasons of space.

Boyd Sparrow, out in San Francisco, had a wonderful display for "Dangerous When Wet"—which dominated a full page but occupied only eight inches across the bottom and two columns down the side. The odd shape, and the sizzling copy—with a photograph of Esther Williams, looking dangerous—was terrific. It would take up too much Round Table room to attempt to reproduce it.

And, as if in answer to prayer, Jerry Pickman, Vice-President in charge of New advertising ideas at Paramount, has come up with supplementary ads for that nice little picture, "Girls of Pleasure Island"—this time, accenting the fact that these were nice girls, and it's a family picture, with lots of laughs.

—Walter Brooks

# Movie Ad Men Make Ad News

Top bracket advertising men in New York home-offices, are always improving on first ideas. Si Seadler, for instance, sits surrounded by his handiwork—pinned to the wall with thumb tacks—and every now and then, up comes a bright idea, out comes the thumb tack, and in its place goes such improvements as you see on this page, wherein original pressbook copy has been refined, pinpointing actual play-dates, where new ideas have been seen and tried, for size.



Statue of Liberty



Grant's Tomb



China Town



Radio City Music Hall



## THINGS TO SEE IN OUR TOWN!

It is no wonder that M-G-M's enchanting Technicolor Musical "LILI" has taken its place among the "must see" attractions for visitors as well as residents in New York City, and continues to be the town's long-run Champ in its 22nd week. Everyone falls in love with the lonely girl who finds a haven with a traveling carnival and brings you wondrous screen pleasure!

The players are Leslie Caron, Mel Ferrer,  
Jean Pierre Aumont, Zsa Zsa Gabor, Kurt Kaszner

22nd Week!

Feature at: 12:55, 2:50, 4:40, 6:35, 8:25, 10:15

Air-Conditioned  
**TRANS-LUX 52nd on Lexington**  
PL 2-3434

!!  
**I GUARANTEE  
206 LAUGHS  
IN 98 MINUTES**  
!!

In all my years in the theatre business I have never seen any picture which provoked as much continuous laughter as M-G-M's comedy "DREAM WIFE", starring Cary Grant, Deborah Kerr and Walter Pidgeon with Betta St. John. My ushers report that they count 206 distinct laughs during the 98 minutes the picture is on the screen. That works out to one laugh every 28 seconds. Come on over There's revelry at the Rivoli!

*Montague Salmon*

Montague Salmon, Managing Director,  
Rivoli Theatre

Expertly Air-Conditioned

**RIVOLI** B'way & 49th St. • Circle 7-1633

AIR-CONDITIONED  
**MIDTOWN** CHESTNUT AT BROAD  
**PREVIEW TUESDAY**

A Delightful Romance... dealing  
with THE FACTS of **Wife !!**

**CARY GRANT**

DEBORAH KERR \* WALTER PIDGEON

BETTA ST. JOHN

as "TARJI" who...

was taught  
the art of  
pleasing  
a man!



Buddy Baer • Eduard Franz



## Small Town Joins With Celebration

Lou Orlove, MGM field man in the north country, is well aware of how we feel about small town exploitation, so he sends us a campaign book on "Dangerous When Wet"—which is his interest, from Rance Mason, manager of the Kerredge theatre, Hancock, Michigan—which is ours. Here is a town, and a campaign, that we wish we could have seen in action, locally.

It's a bathing beauty contest—and that's not news—but small town bathing beauties make news just as surely as big-town gals, and this was the town's 50th Anniversary, which makes a celebration of it. There are lots of small towns across the nation that can celebrate their 50th Anniversary, or better. But few can do it in any better way than is shown here.

Rance Mason started with merchant co-operation, and the local paper registered 20 merchants who sponsored the "Queen" contest to come. A display firm from Minnesota came in to design floats for the parade, and build them. Long newspaper stories told of the selection of contenders and the final selection of the judges. Girls appeared on stage with their ribbon labels and "Miss Twin City Style Shop" was the winner. We liked the looks of "Miss Hancock Hardware" with "Miss Stern and Field" as a runner-up.

Esther Williams sent a wire and a swim suit; and when the Mayor told the winner, "Maybe you'll someday be living on this side of the Lake" she replied, "Already, somebody is whistling from the balcony"—which indicates increased local interest.

## MGM Records Provide New Movie Playdate Service

Sol Handwerger, publicity manager for MGM records, sends out a "pink sheet" in connection with playdates for each new MGM album, which gives playdates to record dealers, which brings the music shop owner back in contact with the theatre manager. Currently we have an example of the playdate service as applied to "The Band Wagon"—and it shows first-runs and August playdates for the MGM musical in 125 towns, including several that we know like the palm of our hand, in a dozen states. We're always urging managers to go down the street, to see their record dealers—looks like the dealers would be coming up to see you-all.

## Seymour School Shows

Seymour Morris says "Nice goin', boys—you're goin' great guns" to a long list of Schine managers, including many who are well known in the Round Table, and have their "Back to School" shows all set and ready for the new season.

# SHOWMEN IN ACTION

Si Seadler sends a good example of "localized appeal" for advertising for SCANDAL AT SCOURIE at Loew's theatre, London, Ontario, which focuses on "the fighting McChesneys" who are known in Canada.

Maurice W. Shulman getting newspaper breaks for his giant screen at the deluxe Webster theatre, Hartford, which now measures 32 x 16 feet, instead of 19 x 13, as formerly.

George Peters had the front page of the Richmond Times-Dispatch overprinted in red to blaze the announcement that ARENA in 3-dimensions, arrived at Loew's theatre.

Morris Rosenthal, veteran manager of Loew's Poli theatre, New Haven, launches the new movie season in eight-column headlines, with the showing of THE BAND WAGON.

Universal has a clever little display device, made in the same fashion of those "pop-up" greeting cards, to advertise WINGS OF THE HAWK—with figures that leap at you.

Ed Linder reports 21 inches of free publicity in his neighborhood shopping newspaper, as a result of write-ups in regard to THUNDER BAY—which opened to heavy business at the Ontario theatre in Washington, D. C.

Abe H. Kaufman is back at the Fountain theatre, Terre Haute, Indiana again, after 3½ years vacation from film business—and his first move was a press interview on the tax situation.

Allen Widem, theatre editor of the Hartford Times, always gets in line with local theatre men and their playdates, in such interviews as he runs currently with Merv Griffin, who co-stars in "So This Is Love."

Lester Pollock posted a 75-foot paper banner along a fence enclosing the site of the former Temple theatre, which is now a parking lot, to bring them back to Loew's Rochester.

Tony Masella, manager of Loew's Poli-Palace, Meriden, Conn., promoted a full-page cooperative ad for THE BAND WAGON with publicity mats of Fred Astaire & Company, tying it together.

J. J. Kirchoff, manager of the Rialto theatre, Tulsa, Oklahoma, built an attractive false front display for SERPENT OF THE NILE and had thirty downtown windows.

Charles Gordon, manager of Walter Reade's 9W Drive-In theatre at Kingston, N. Y., had a miniature SHANE riding a pony and wearing western attire, as street ballyhoo.

Joseph S. Boyle, manager of Loew's Poli theatre, Norwich, Conn., had a fine newspaper story on the new panoramic screen, which seems to intrigue public interest.

Glad to see news and photographs, in the mail from Boyd Sparrow, who is back on the job at Loew's Warfield theatre, in San Francisco, and reporting his window tieups.

Fox West Coast theatres celebrating their annual Summer Clean-Up with prizes for managers who show the best results with broom and paint brush. They believe cleanliness begins at the box office and extends right through the house.

Managers of Harry Lamont Theatres, meeting in Albany, were told about the successful program idea demonstrated at the Overbrook Drive-In, Poughkeepsie, with circularization to all postoffice box-holders.



Alice Gorham must have had a hand in planning this fine display of "Great Events in Motion Picture History" across the lobby of the Michigan theatre, in Detroit. Many stills, arranged in great panels, portrayed highlights of history from "The Great Train Robbery" to "Shane"—the upcoming attraction.

# Small Town Gets On "The Band Wagon"



A really exciting small town premiere is reported from Hamilton, New York, where Schine's State theatre made a gala event of the opening of "The Band Wagon"—as a benefit for the Community Hospital, which serves 18 surrounding towns in the area. Hamilton has a population of 3500, and its tree-shaded streets were crowded with visitors for the occasion. Arthur Canton of MGM's field staff, was up from New York, Cy Evans was present from Schine's headquarters in Gloversville, and Steve O'Brien, manager of the State was fully occupied with preparations in advance.

More than \$6,000 was raised in the one-day premiere celebration, for the hospital benefit. Barbara Ruick, MGM starlet, was

crowned queen of the Community Memorial Hospital fund, and all the important civic and organization heads for miles around were present to show her honor. Hamilton is the seat of Colgate University, and the student population added to the weight of the festivities, with scores of pretty girls to provide the decor. Individual "queens" from various communities swelled the acclaim.

More than 200 organizations from the various community services in the surrounding area took part in the premiere program, and Hamilton saw the biggest crowd in town they've seen in months. The picture will get preferential treatment in Schine theatres in saturation booking throughout northern and central New York.

## Finds a Descendent of Hans Christian Andersen

Murray Spector, manager of the Skouras theatre, Teaneck, N. J., who reads the papers to advantage, found a local descendent of Hans Christian Andersen not too far from the theatre, and promoted reams of publicity for the film and the theatre, as a result. The patron, Hans Christian Andersen Madison, also runs a restaurant, which specializes in Danish food.

## Theatre Manager Aids Police and Firemen

David J. Kane, manager of the U. S. theatre, Hoboken, N. J., was appointed by a committee of local firemen and police officials to conduct a drive for higher pay which the voters will act on in November, following a recent referendum. The theatre manager will have charge of their campaign promotion, publicity, and public relations, with the press and civic organizations.

## RULES OF THE

# QUIGLEY AWARDS

**Q** TWO Grand Award plaques will be awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year, one in smaller situations, where the manager is "on his own"—the other in larger cities, where there may be circuit cooperation.

Every three months a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select two showmen to receive the Quarterly Awards for outstanding achievement. The next seven best will receive Scrolls of Honor. Citations of Merit will be awarded to forty theatre men whose work is outstanding.

Consistency of effort is of paramount importance. Single submissions are less likely to win awards, which are made on the premise of sustained effort, but these may have news value in the Round Table.

No fancy entries are necessary. Costly and time-wasting "gingerbread" decoration are not encouraged.

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

Evidence proving authenticity of each entry should be submitted, such as photos, tear sheets, programs, heralds, etc.

The Round Table cannot undertake to prepare campaign books for submission to the judges from material sent in without assembly at the source.

The Quigley Awards make no distinction for size of theatre or community except the two classifications above. The judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies.

In addition to the awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatre men abroad which are deemed of special merit shall be included in the annual competition.

Address all entries to:

QUIGLEY AWARDS COMMITTEE  
MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE HERALD, AUGUST 22, 1953

## Dean of Press Agents



George Atkinson is known as "Dean of Press Agents"—with 47 years of heralding the exploits of the great and the near-great, on both stage and screen. We print his picture, just to remind a few top-bracket executives in film industry that they may use his substantial experience in special ways, with great advantage to themselves. There's scarcely a newspaperman, anywhere, who won't pause to listen when George Atkinson comes to offer his press-agentry.

He is one of whom they say: He can write a two-column piece for the New York Times, and have it pass the desk without a trace of blue pencil; or he can deliver a two-hour lecture at Teachers College, on his personal experience "out ahead" of Shakespeare. He covered one Shakespearean tour, starting in the Bard's home town of Stratford-On-Avon, with \$30,000 in promotion money in his pocket. He has also been "out ahead" of Barrymore, and George Arliss and Houdini, by his fellow thespians.

George started as a \$14 a week dramatic critic on the Columbus Ohio, Citizen, and switched to press-agentry when he was offered \$15 a week and expenses by the Al G. Fields Minstrels. He has written three produced plays, and several books, including the recently published "A Great Curtain Falls" with Victor Kraly. Right now, he has just finished his autobiography, 120,000 words of Americana with a theatrical flavour, as yet untitled, but which will be issued next year by the John Day Company.

George Atkinson lives at the Lambs Club in New York, where he is highly regarded by his fellow thespians.

## Uses "Shane" as Offering "To Those Who Seldom Go"

Jimmie Thames, advertising and publicity manager for Rowley United Theatres, Little Rock, figured that Paramount's SHANE was an ideal attraction to appeal to the so-called "lost audience". So he addressed a series of small ads "to those who seldom go" and ran them off the amusement page, with excellent results. In an attached note to Jerry Pickman, he says he uses Paramount press-book materials and finds them swell.

# Selling Approach

## RETURN TO PARADISE—United Artists.

In color by Technicolor. The great South Pacific adventure, with Gary Cooper and Roberta Haynes. James Michener's great story, filmed in the South Seas, in color. The story of a man who came to a tropical paradise to escape, who stayed to rule and love. 24-sheet and all posters, in distinctive style, for lobby and marquee displays. You can build your own with cut-outs of this poster art. Herald keys the campaign, in the advertising style that sells the picture. Newspaper ad mats in good assortment, from the very large to the teaser ads, which set the style. The complete ad-pub economy mat, selling at 35c at National Screen, contains all that is needed for small theatres, and gives you a choice at the press, for the price of a single mat. No bigger bargain along film row. Bantam Books have a 35c edition of this very popular South Pacific story, and there are seven recordings of the title song, which is another hit on the air waves. Contact your disc jockey to play up several variations of this popular number. It's as great as "High Noon" and by the same composers. Picture has been backed up with sensational promotion in national magazines, with both Look and Colliers creating that "desire to see" with the potential audience. Ask your Pacific veterans if they would like to "Return to Paradise" and encourage radio and newspaper interviews, with a preview of the picture. Sell the South Sea atmosphere and make your theatre attractive with suggestions of romance and color in the tropics.

## SO THIS IS LOVE—Warner Brothers.

Color by Technicolor. Kathryn Grayson as the dazzling darling from Jellico, Tennessee, the honey-voiced honey they couldn't stop till she reached the top. The laugh-ringing, love-rapturous life of Grace Moore, ragging it to riches with men and melodies. Special 24-sheet and smaller posters, all planned to make cut-outs for your lobby and marquee, with the most of the best art, at the lowest price. Pressbook shows you how to make Kathryn Grayson figures 8 feet 8 inches tall from poster materials. Newspaper ad mats follow the same theme, in large and small display. Watch the title of the song "Remember" which is taboo in advertising for legal reasons. Music tieups are numerous and should be with all this wealth of song, and such a singer. Catch line reads, "When she shimmied, the show-world shook"—and Kathy can do it, even better! You will quickly identify the advertising slant in pictorial and other display. Special set of Color-Glo stills are recommended, to sell color with color. They won't have this kind of color on television either this or next year, believe it! National contest, sponsored by Armour, will give away Packard cars and there's also prize money to theatre managers who display Packard cars in cooperative advertising. Complete details in a pressbook supplement.

## THE SWORD AND THE ROSE—Walt Disney.

All live-action in Technicolor. From the famous novel, "When Knighthood Was in Flower" starring Richard Todd and Glynis Johns, a new romantic team. Walt Disney brings new excitement to romance, and color to a new kind of screen entertainment. A great woman's picture—just when the critics were asking for such an attraction. 24-sheet and other posters have fine cut-out materials for marquee and lobby display. Pressbook (back page) shows a new kind of one-sheet in full color that is an improvement. The herald also has color, and quality beyond any ordinary styles. It will tee-off your campaign in many situations. There is a fine full-color photograph of the two stars, available from RKO, and sets of full-color 8x10s to sell color with color in special lobby frames. Color trailer and special color accessories accent the fine Technicolor in this super-Disney, which opens at the Rivoli this week on the Giant Screen. Newspaper ad mats in full assortment, plugging the line "An adult love story from Walt Disney," including the 35c complete campaign mat, from National Screen, which has nine ad mats and publicity mats, all for the price of one. Some interesting and unusual ad mats contain open mortices which you use to fill, as you choose, in local papers. A special ad supplement gives you ad mats to sell both the feature and the Disney short film, "Prowlers of the Everglades" on the same bill. National tieups as only Disney can do them, in quantity.

## MELBA—United Artists.

In color by Technicolor. The Most Magnificent Musical Spectacle of Them All! The Golden Voice of a Golden Era. What 'The Great Caruso' was to Mario Lanza, 'Melba' will be to Patrice Munsel. A real star in a real story, with magnificent music! Melody, Romance, Splendor! Also available for Giant Panoramic Screen and Stereophonic Sound. 24-sheet and all posters designed to bring you fine poster art for lobby and marquee display. Herald keys the campaign in most situations. Newspaper ad mats and all accessories sell Munsel, a real opera star and a real pretty girl. She would be good, even if she couldn't sing a note. "Melba" is backed with typical United Artists promotions on a national scale. Lots of tieups to choose from, so go looking for the local applications along your own Main Street.

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GREATER VALUES THAN EVER IN OUR OWN 3-story building! E-7 mechanisms, 6 months' guarantee, \$475 pair; 3 unit late Automatic ticket register, excellent, \$135; Super Simplex mechanisms, rebuilt, \$750 pair; Aluminum Reels, \$1.25; Hertner 65-130 generator, like new, \$675; 3D equipment at lowest prices. STAR CINEMA SUPPLY, 447 West 52nd St., New York 19.

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ASSISTANT THEATRE MANAGER: SINGLE, young, ex-G.I. with some theatre experience preferred. One willing to learn all phases theatre operation and who is interested in making the new and coming show-business his career. \$50 week to start. Group and hospital insurance. Write in confidence. BOX 2734, MOTION PICTURE HERALD.

CITY MANAGER, 15 YEARS' EXPERIENCE, including drive-ins. Small town or large city. Minimum salary \$125. BOX 2735, MOTION PICTURE HERALD.

## DRIVE-IN EQUIPMENT

DEVRY'S AGAIN AVAILABLE! COMPLETE drive-in projection-sound outfits from \$1,595. Time deals arranged. Linear speakers w/4" cones \$15.50 pair w/junction box; underground cable \$65M. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## STUDIO EQUIPMENT

TURN ADVERSITY INTO ADVANTAGE—SHOOT local newsreels, TV commercials. Make advertising tie-ups with local merchants. Film Production Equipment Catalog free. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

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## BOOKS

MAGIC SHADOWS—THE STORY OF THE Origin of Motion Pictures by Martin Quigley, Jr. Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALMANAC—the big book about your business—1953-54 edition. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today, \$5.00, postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

## Blevins Tennessee Popcorn Plant Damaged by Fire

NASHVILLE: The Nashville plant of the Blevins Popcorn Company, one of the largest suppliers of theatre popcorn, suffered \$75,000 damages in a recent fire. Complete destruction of the main plant was averted by the fact that building was sealed and filled with gas for fumigation purposes. J. B. Blevins, president, announced, "We'll be back in temporary operation in two weeks. Meanwhile, we will make shipments from our other plants at Ridgeway, Ill., and Arcanum, Ohio."

## E. J. Schulte, 76, Dies; Was Veteran Exhibitor

DENVER: Following an operation, E. J. Schulte, 76, widely known exhibitor, died August 11 in Chicago. Mr. Schulte started in the industry 32 years ago when he purchased the Rialto theatre, Casper, Wyo., which he still owned at the time of his death. He was president of the Rialto Theatre Corporation, with 18 houses in Wyoming and Colorado; director of Gibraltar Enterprises; director of the Casper National Bank; chairman of the board of the First National Bank of Riverton, Wyo., and president of two Casper real estate firms. He is survived by his widow, a daughter, a son, a sister and two brothers.

## Michael Gore

HOLLYWOOD: Michael Gore, 77, industry pioneer, died in his sleep August 16 at his home here. Mr. Gore and his brother,

the late A. L. Gore, came to Los Angeles in 1906 and established a chain of nickelodeon theatres which eventually became the present Fox West Coast circuit. At one time, Mr. Gore was co-owner of the First National Studios and had been a partner of Sol Lesser in several enterprises. Four years ago he retired.

## Herbert Jenson

Herbert Jenson of Sioux City, Ia., an exhibitor in Walthill, Neb., for the past 12 years, died August 13 of a heart attack at his home. The following day he was scheduled to have reopened his Sun theatre, Walthill.

## Legion Approves Six Of Seven Films Reviewed

The National Legion of Decency this week reviewed seven films, placing two in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; and one in Class C, condemned. In Section I were "The Caddy" and "Sky Commando." In Section II were "The Beggars Opera," "The Maze," "No Escape" and "Sailor of the King." In Class C was "Seven Deadly Sins" because "it contains a group of episodes certain of which gravely offend Christian and traditional standards of morality and decency through the presentation of incidents of gross suggestiveness together with highly offensive portrayals and references to religion and religious persons."

## Seek Former Manager On Embezzlement Charge

TOLEDO: Richard Hyman Sydney Hurwitz is under indictment in Lucas County for embezzlement of \$2,500 from the Jack O'Connell Theatre Enterprises. Hurwitz, 32, formerly worked for the circuit as a theatre manager. Toledo chief of police R. E. Allen, has urged theatre managers to be cautious in hiring personnel. According to police, the former manager is about 5 feet 8 inches in height, has dark brown hair and wears horn rim glasses. He at one time worked in Texas under the name of Richard Barr, it is reported.

## To Reopen Theatre

After failing to come to terms on the leasing of his theatre to a group of local businessmen, James Pierce has decided to reopen his Topic theatre, Fairfax, Minn., which has been closed since June 13.

## "Luther" Set for New York

Louis de Rochemont Associates' "Martin Luther" will be the next attraction at the Guild theatre in Rockefeller Center, New York. The film is based on the life of the 16th century Protestant Reformation leader.

## Ellis Gets Italian Film

Ellis Films has acquired the distribution rights in the United States to "Three Forbidden Stories," an Italian film directed by Augusto Genina, it has been announced by Jack Ellis, president.

MOTION PICTURE HERALD, AUGUST 22, 1953

# The Product Digest

## The Golden Blade

U-I—Hero and a Princess

(Color by Technicolor)

"The Golden Blade" cuts a sweeping swath of crowd-pleasing entertainment. Made in color by Technicolor along sure formula lines, it unfolds a Graustarkian tale about an adventurous hero who uses a magic sword to hack away at villainy and win a princess. The picture will win no awards for surpassing originality or distinction; it will only make money and please mass audiences.

Rock Hudson and Piper Laurie are auspiciously cast; he as a fearless man of the people who rides forth into Bagdad to avenge his father's murder, and she as a button-pretty princess who wanders about the city disguised as a commoner.

Entering Bagdad, Hudson comes upon two luminous sights, Miss Laurie and an unusual sword, which in his hand makes him invincible. It goes without saying that the story and screenplay by John Rich sees to it that Hudson eventually comes into permanent possession of both.

The picture is filled with rousing action and clashing swords. In the background there always lurks the intrigue of evil men who not only do murderous deeds but plot doing away with the real Caliph and the princess and seizing rule of Bagdad.

Naturally Hudson unsheathes his sword in the name of justice and does battle against the evil schemers. Unfortunately, a duplicate sword of the invincible one is made and switched into Hudson's scabbard in one of his off-guard moments. The treachery only makes things more exciting, for Hudson eventually vanquishes all men of ill faith.

As a result of Hudson's daring recklessness, he winds up in chains, but a series of events, designed mostly by Miss Laurie, brings him the freedom that is a prelude to his embarking upon new adventures.

Miss Laurie always proves herself as resourceful as the occasion demands, whether it is in rallying a mob, eluding the enemy, or in the cozy art of winning a man to her heart.

The picture has been wisely tinged with a tongue-in-cheek quality and in that mood, George Macready and Gene Evans make delightfully evil villains. Pretty Miss Laurie flutters about joyously, regaling the eyes of all beholders; while Hudson seems custom-built for the swashbuckling role.

Richard Wilson produced with Leonard Goldstein as co-producer; Nathan Juran directed.

Seen at a sneak preview at RKO 23rd Street in New York, where the audience howled and stirred with each new adventure.—*Reviewer's Rating: Very Good.*—MANDEL HERBSTMAN.

Release date, September, 1953. Running time, 81 minutes. PCA No. 16383. General audience classification.

Harun.....Rock Hudson  
Princess Khairuzan.....Piper Laurie  
Hadi.....Gene Evans  
Kathleen Hughes, George Macready, Steven Geray, Edgar Barrier, Alice Kelley, Anita Ekberg, Erika Norden, Valerie Jackson, Vic Romito

## Devil's Canyon

RKO—3-D Melodrama

(Color by Technicolor)

Edmund Grainger's second extra-dimensional production, his first having been the big-paying "Second Chance," is a quasi-historical Western melodrama in Natural Vision 3-D, in color by Technicolor, on the wide screen, with stereophonic sound, and with at least four marquee personalities in the cast. And as if that weren't plenty for an advertising-minded exhibitor to talk about, the fact that the story presents the interesting case of a girl outlaw sharing a penitentiary with 500 male prisoners is available for suitable mention. Hard to see how a picture equipped with all these selling features can make anything but money.

Virginia Mayo, Dale Robertson, Stephen McNally, Arthur Hunnicutt, Jay C. Flippen and Robert Keith have the top roles among the hundreds played. The direction is by Alfred Werker, and the screenplay by Frederick Hazlitt Brennan is from a story by Bennett R. Cohen and Norton S. Parker, adapted by Harry Essex.

The time is 1897, established in a foreword as the period when the newcomers to the Western frontier were determinedly substituting the law of judge and jury for that of the gun. Robertson, a former sheriff, shooting down two of the three lawless Gorman brothers in self defense, is sentenced to a term in the Arizona Territorial Prison, a desert location, where the third Gorman brother (played by McNally) is a vengeful inmate. Miss Mayo, outlaw in her own right and pal of the Gormans, later is sentenced also to a term in the same prison, and is assigned as nurse to aid the prison doctor. In this advantageous position she is able to plan a prison break, to be headed by McNally, which is successfully carried out but is frustrated by McNally's lust for vengeance upon Robertson and by the latter's use of a Gatling gun to put down the riot. A great deal of colorful incident takes place while this main story thread unwinds.

Previewed at Pantages theatre, Hollywood, to a mixed audience which indicated full satisfaction. *Reviewer's Rating: Very Good.*—WILLIAM R. WEAVER.

Release date, August 22, 1953. Running time, 92 minutes. PCA No. 16473. General audience classification.

Abby Nixon.....Virginia Mayo  
Billy Reynolds.....Dale Robertson  
Stephen McNally, Arthur Hunnicutt, Robert Keith, Jay C. Flippen, George J. Lewis, Whit Bissell, Morris Ankrum, James Bell, William Phillips, Earl Holliman, Irving Bacon

## Conquest of Cochise

Columbia—Troubles in Apacheland

(Color by Technicolor)

That noblest Apache of them all, Cochise, here rides in another familiar frontier tale designed and properly executed to entertain the action fan. John Hodiak, under the banner of Columbia producer Sam Katzman, plays the famous Indian chief, while Robert Stack co-

stars as a cavalry major, debonair but about as good as a man may be and still remain among the mortals. This is as it should be in outdoor fare aimed at the younger audiences—the principal villainy being supplied by the supporting people.

The situation in Apacheland is one of unrest as the film opens shortly after the war between Mexico and the United States. Under the peace treaty, the Mexican border city of Tucson goes to the U.S., thereby depriving the Apaches, who have had a peace treaty with the U.S., of one of their most lucrative raiding grounds. To preserve peace in the area, Stack and battalion ride into the territory, only to have their peace efforts upset, first by an unscrupulous American saloon keeper of Tucson, then by renegade Indians who feel Cochise has gone soft.

Concurrent with this tale of diplomacy is a love story involving Cochise and the daughter, Joy Page, of a wealthy Mexican landholder. After a tentative romance with Stack, Miss Page is taken as hostage by the Apaches and soon falls deeply in love with the chief. In the best tradition of the Western, however, the affair comes to no good end although peace does return to the territory.

The script by Arthur Lewis and DeVallon Scott, based on a story by Scott, cuts no bold new figures but contains plenty of movement and some interesting side glimpses into Indian manners and morals. Among the supporting people are Rico Alaniz as a hot-headed Mexican and Rodd Redwing, as an equally impetuous Apache, both of whom work for virtue's undoing. William Castle directed.

Seen at the Columbia screening room in New York. *Reviewer's Rating: Good.*—VINCENT CANBY.

Release date, September, 1953. Running time, 70 minutes. PCA No. 16328. General audience classification.

Cochise.....John Hodiak  
Major Burke.....Robert Stack  
Consuelo de Cordova.....Joy Page  
Rico Alaniz, Fortunio Bonanova, Edward Colmans, Alex Montoya, Steven Ritch, Carol Thurston, Rodd Redwing, Robert E. Griffin, Poppy del Vando, John Crawford, Joseph Waring, Guy Edward Hearn

## Down Laredo Way

Republic—Slightly Different Western

Rex Allen and his comic sidekick, Slim Pickens, have a rather new kind of adventure for themselves in "Down Laredo Way." It's a simple story about a motherless little girl whose father is a high-wire rodeo performer. He is about to marry his partner whom Taffy, the girl, dislikes. He discovers that his wife-to-be has a half-million in diamonds in her possession which she apparently smuggled into the country. Until he can clear things up, he hides them in the head of Taffy's doll. He falls from the high-wire at the next performance and is killed.

His girl friend, in cahoots with a shady judge, gets possession of his belongings and of Taffy. Then a frantic search begins for the

(Continued on following page)



(Continued from preceding page)  
diamonds. Rex and Slim are rodeo performers and friends of Taffy who discover, in time, the danger to the little girl. After an exciting chase and fight, the crooks are where they belong.

Though this western has a little less riding and shooting than the usual quota, it makes up for this with an easy-to-follow story line and some pleasant sentiment. Incidentally, Rex Allen does no singing in the picture, which may or may not please his fans. All in all, it's a well-made western which should satisfy its audience.

William Witney directed from a screenplay by Gerald Geraghty. Rudy Ralston was associate producer.

Seen at the Republic screening room in New York. *Reviewer's Rating: Good.*—JAY REMER.

Release date, August 5, 1953. Running time, 54 minutes. PCA No. 16321. General audience classification.  
Rex Allen..... Rex Allen  
Slim Pickens..... Slim Pickens  
Donna Drake, Marjorie Lord, Roy Barcroft, Judy Nugent, Percy Helton, Clayton Moore, Zon Murray

## The Great Jesse James Raid

Lippert—Western Melodrama

One of the more disastrous episodes in the turbulent life of the late Jesse James, the unsuccessful attempt to make away with \$300,000 worth of gold from a Colorado mine, is dramatized with guns blazing and no sparing of the horses in this Western melodrama in Ansco color. Willard Parker portrays James this time, giving him a stature and a reasonableness not commonly associated with the original, and the cast includes Barbara Payton and Tom Neal, as a dance hall girl and a James gang member respectively. It is a Robert L. Lippert, Jr., production, directed by Reginald LeBorg, and fulfills the promise of its title adequately. Colorful, saleable outlay.

The screenplay by Richard Landau opens in the Missouri home where James, with a price of \$10,000 on his head, is living under an assumed name. Bob Ford and another bandit come here and persuade him to join them in a planned raid on a Colorado gold mine. This, in hope of getting enough money to escape with his wife to a place where he can lose his identity, he does, assembling his gang on the way and by means of a few murders, jail deliveries and so on. In Colorado he meets the fourth principal in the burglary, operator of a gambling joint, and when they are on the point of blasting through one mine tunnel to another James learns that he is being double-crossed. Everybody in the cast except James and Bob Ford gets killed in the climactic sequence.

Several incidents of coldblooded murder, two major sequences of massed gun battle, one or two cases of death by dynamite, one of knife-in-back homicide, plus a couple of scenes in which one of the bandits makes headlong passes at a dance hall girl, figure in the proceedings.

Reviewed at studio. *Reviewer's Rating: Good.*—W. R. W.

Release date, July 17, 1953. Running time, 73 minutes. PCA No. 16468. General audience classification.  
Jesse James..... Willard Parker  
Kate..... Barbara Payton  
Tom Neal, Wallace Ford, James Anderson, Jim Rannon, Richard Cutting, Barbara Woodell, Mary Treen, Earl Hodgins, Tom Walker, Joann Arnold, Helene Hayden, Steve Pendleton, Bob Griffin, Robin Morse, Ed Russell, Rory Mallinson

## Bandits of the West

Republic—Western

As a standard Western, "Bandits of the West" sends Allan "Rocky" Lane thundering through his familiar chores. As the marshal of the frontier territory Lane finds himself caught in the treads that arise when attempts to install natural gas are made. Instigator of a varied assortment of skulduggery is one ranch hand, Roy Barcroft. Among his nefarious exploits was the framing of his rancher boss, Trevor Bardette. It takes a long time for both the community and Bardette to realize fully the treachery of Barcroft. En route to

this realization there are the usual fistcuffs and gun skirmishes.

In the course of events in the screenplay by Gerald Geraghty, Lane is obliged to turn in his badge but that injustice is soon corrected.

The slight feminine role is maintained by Cathy Downs, while Eddy Waller holds up his comic end.

Rudy Ralston was associate producer and Harry Keller directed. The picture meets the requirements of its category handily.

Seen at the home office projection room. *Reviewer's Rating: Fair.*—M. H.

Release date, September, 1953. Running time, 54 minutes. PCA No. 16479. General audience classification.  
Allan "Rocky" Lane..... Allan "Rocky" Lane  
Nugget Clark..... Eddy Waller  
Cathy Downs, Roy Barcroft, Trevor Bardette, Roy Montgomery, Byron Foulger, Harry Harvey, Robert Bice

## Sky Commando

Columbia—A Pilot's Vindication

Woven into this tale of pilots and war is some fine footage of U.S. Air Force and captured German films of aerial activity in World War II, which proves to be one of the production's outstanding attributes. The authenticity and realism of these shots and Dan Duryea's usual competent performance, keep this picture a ledge above the routine. The film can also boast of sufficient action and a timely topic—the Korean War—to hold the interest of the public.

As per usual, Duryea is cast as the misunderstood character whose penchant for following the rules to the letter and whose lack of personal warmth leads to unfounded accusations. A cold and calculating individual, he places the accent on the job to be done and relegates the safety of his own crew to a minor consideration in his actions. In a neat job of acting he makes his characterization a believable one although the script tends to make his task an arduous one at times.

The story starts in Korea, where Duryea, an Air Force commanding officer, has directed his men to carry out what seems to be a mission of sure death. In the tangle that ensues, enemy fire brings down one of the American pilots before his brother's eyes. The brother is furious and threatens Duryea with revenge for what he believes was a foolhardy order.

A kindly officer in the squadron takes the angry pilot aside and tells him that Duryea was only doing his job. He also tells the pilot a story of another officer in the past war who thought the CO was a man of no emotions. This story, which is related in a flashback sequence with a narrator, takes up the major part of the film. In the end, Duryea is vindicated and all is forgiven.

The flashback effect employed in the telling of the story slows the movement of the production considerably. William Sackheim, Arthur Orloff and Samuel Newman, who wrote the story on which the latter based his screenplay, have the characters speaking in platitudes and this acts as deterrent to the believability of the people involved. Frances Gifford, Touch Connors and Michael Fox perform competently in the supporting roles of this film produced by Sam Katzman and directed by Fred F. Sears.

Reviewed at the home office in New York. *Reviewer's Rating: Fair.*—ROBERT H. PERILLA.

Release date, September, 1953. Running time, 69 minutes. PCA No. 16565. General audience classification.  
Col. Wyatt..... Dan Duryea  
Jo..... Frances Gifford  
Hobby..... Touch Connors  
Michael Fox, William R. Klein, Freeman Morse, Dick Paxton, Selmer Jackson, Dick Lerner, Morris Ankrum, Paul McGuire

## It Started in Paradise

Astor-Rank—Fashions for M'Lady

(Color by Technicolor)

Here is a film that could be the perfect "woman's" picture. It's all about the ladies, the clothes they wear and those who design the clothes and it's filmed in some of the richest

Technicolor yet seen. The colors rush at you in an unending myriad until there's almost too much of a good thing.

Though much of the footage is taken up with fashion shows and the like, the story that supports these feminine frolics is somewhat tedious. It is vaguely reminiscent of the fabulous "All About Eve," in that it shows how one woman tries to best another in their particular profession and how there's always somebody else waiting to defeat the winner of the previous round. But there the comparison ends, for this neither has the dialogue nor the acting to make it anything more interesting than the fashion shows it exhibits.

This British production tells how the chief designer of a once famous couturier, now wallowing in tradition and an almost-empty salon, performs a coup d'etat and reorganizes the whole establishment. In her own ruthless way she's successful until her flair for style dwindles as does the business. Then a younger, more talented girl takes over and puts on an elaborately colorful fashion show set against the background of a new Elizabethan age that is the film's climax. All this takes place over a period of fourteen years and includes broken love affairs, the war, gangsters and a staggering amount of dresses designed by Sheila Graham.

The cast includes Ian Hunter as the financial backer, Martita Hunt, Jane Hylton and Muriel Paylow as the three dress designers and Ronald Squire as a fashion expert who provides some pungent and amusing lines. The picture was produced by Sergei Nollbandov and Leslie Parkyn and directed by Compton Bennett from a screenplay by Marghanita Laski. It is a J. Arthur Rank presentation.

Seen at the Normandie theatre in New York. *Reviewer's Rating: Fair.*—J. R.

Release date, July, 1953. Running time, 90 minutes. General audience classification.  
Martha..... Jane Hylton  
Arthur..... Ian Hunter  
Edouard..... Terence Morgan  
Alison..... Muriel Paylow  
Madame Alice..... Martita Hunt  
Brian Worth, Ronald Squire, Kay Kendall, Harold Lang, Lucienne Hill, Margaret Withers, Frank Tinkle, Barbara Stevens, Anna Turner, Conrad Phillips, Bill Travers

## SHORT SUBJECTS

### LOVE'S A POPPIN' (Columbia) All-Star Comedies (5416)

The spring rolls around and the love bug bites Andy Clyde, who goes around proposing to almost anything in skirts. An adventurous actress, who believes Andy is a wealthy individual, decides to get caught by Mr. Clyde. Her boy friend attempts to break up the affair but ends up the loser. The actress manages to subdue Andy and hustle him off to be married.

Release date: June 11, 1953 16 minutes

### SPARKY, THE FIREFLY (20th-Fox)

Terrytoon (5319) color

When Sparky, the firefly, suffers a loss of light, he is ostracized by his own kind. A friend, the bookworm, tells him to replace his light with a flashlight bulb. This works fine and is even more powerful than the original but his fellow fireflies now call him a freak. Sparky saves the day when he acts as a guiding light at an airport.

Release date: September, 1953 9 minutes

### WHERE THE TRADE WINDS PLAY (WB)

Technicolor Special (9008)

The Technicolor camera takes us on a visit to the romantic tropical isle of Moorea in the Polynesian Islands. On this island of paradise, the natives still follow the ways of their ancestors. We see them sailing in their canoes, fishing and spearing in the waters surrounding their islands, and gathering and drying copra. The short ends with an exotic dance of the islands to celebrate Bastille Day, a traditional holiday in France.

Release date: July 4, 1953 20 minutes



**BABY WANTS A BATTLE (Paramount)***Popeye* (E12-7) color

Popeye tells Olive how he received a black eye when he was a baby. Bluto was spoiling Popeye's fun and Bluto's father made things quite rough for the older Popeye. Baby Popeye drinks some spinach juice and fights a winning battle but ends up with two black eyes. The now grown Bluto takes exception to Popeye's story and the fight is on again.

Release date: July 24, 1953

6 minutes

**DOGS 'N DUCKS (MGM)****Pete Smith (5459)**

This is the story of a boy and his dogs. The dogs in question are a retriever and his jealous companion. The boy, who takes special pride in the training of his retriever, shows this dog more affection than the other and causes the other dog to be resentful. Finally both dogs work in harmony as retrievers and their master is pleased.

Release date: June 27, 1953

10 minutes

**NAT KING COLE AND RUSS MORGAN'S ORCHESTRA (U-I)***Musical Featurette* (8100) 3-D

In this three-dimensional short, music is given the spotlight. Nat King Cole is featured on the vocals and accompanied by Russ Morgan and his orchestra. The Gene Louis Dancers and the Mar-Vels demonstrate their terpsichorean talents. John Elms, vocalist, is featured in the Morgan arrangement of "Blue Moon." All in all, there are six musical selections in the short.

Release date: June, 1953

18 minutes

**CANDID MICROPHONE No. 5****(Columbia)****Candid Microphone (5555)**

Allan Funt records the reactions of people in everyday situations. Concealing his camera and microphone in a sight-seeing office, he tries to convince a woman that the sights listed in the folder are not worth looking at. He also resorts to some double talk in a haberdashery store to confuse a young man.

Release date: June 11, 1953

10 minutes

**FRIDAY THE 13TH (20th-Fox)***Ferrytoon* (5315) color

There is much ado about Friday the 13th, and the superstitious feeling that bad luck is connected with it, in this short featuring Percy, the cat, and Little Roquefort, the mouse. Percy tells the mouse that this day presages a great deal of bad luck for the cheese-lover. He goes about trying to prove it until he breaks a mirror and the tables are turned. Now Percy feels superstitious and the mouse takes advantage of him.

Release date: July, 1953

7 minutes

**CALL ME SKINNY (Paramount)****Pacemaker (K12-5)**

An exercise boy who became a full-fledged jockey is the central character of this Pacemaker. Skinny, the exercise boy, has a burning ambition to become a jockey, a job which takes a lot of hard work and training. In order to learn the tricks of the trade, Skinny undergoes the complete cycle which starts with the early morning workouts and ends with a place in his first official race.

Release date: June 26, 1953

10 minutes

**FATHER'S WEEK END (RKO)****Walt Disney Cartoons (34110) (color)**

A narrator announces that Sunday is the day when all can relax from the toil of the previous week. Goofy finds out differently. He is dumped from bed, disturbed by dogs, cats, his son and his wife throughout the entire day. After a hectic day in which he does everything but rest, he is consoled by a nice relaxing week of work awaiting him.

Release date: July 21, 1953

7 minutes

**BARGAIN DAZE (20th-Fox)***Ferrytoon* (5318) color

Heckle and Jeckle, the talking magpies, cause havoc in a department store on a bargain day in this story. The two birds get into a number of scraps with a dog who owns the place and one of his employees. A chase takes place through the entire store with the magpies on the winning side. Just when the birds are about to leave they run into the bargain-hungry women and turn out to be the losers.

Release date: August, 1953

8 minutes

**CHRISTOPHER CRUMPET (Columbia)***Jolly Frolics* (5505) color

A cartoonist tells a story to his dog about a little boy who turned himself into a chicken when he couldn't have his own way. The boy in the story wants a new rocket ship. After the dog hears the story he changes into a boy who runs away shouting, "Okay, daddy! I get it!"

Release date: June 25, 1953

7 minutes

**KING OF THE SKY (U-I)****Color Parade (8382)**

Set in a background of the Mexican outdoors, Daniel and Julio Mannix present their trained eagles for exhibition. The highlight of the short shows the capture of a giant lizard by one of the eagles. This Technicolor short was adapted from the 1944 two-reeler "Eagle vs. Dragon."

Release date: July 13, 1953

10 minutes

**OPEN HOUSE (20th-Fox)***Ferrytoon* (5317) color

Papa Bear lectures his two small sons that they should observe "Be Kind to Animals Week" by protecting animals and finding homes for them. The cubs take papa at his word and go out to see how the animals are getting along. They bring home a whole batch of animals to take care of them. The next day, the animals start a small riot in the house and papa regrets that the cubs were too kind.

Release date: August, 1953

7 minutes

**WRESTLING WRECKS (U-I)****Woody Woodpecker (8328)**

Woody and his dog are at home watching the wrestling matches over TV but Woody becomes annoyed by all the commercials and decides to see the match in person. Woody gets so excited at the match that he becomes involved with the contestants and finally he wrestles the champ and wins.

Release date: July 20, 1953

6 minutes

**BY THE OLD MILL SCREAM (Paramount)****Casper (812-5)**

Casper, the ghost, and a friendly little beaver encounter a big, hungry wolf in this episode. Casper is turned aside by his fellow ghosts because he won't scare people, so he goes hunting for a friend. A little beaver, who is too small to help the other beavers work, becomes Casper's friend. The two become heroes when they frighten away a huge wolf.

Release date: July 3, 1953

7 minutes

**HARE TRIMMED (WB)****Bugs Bunny Technicolor Special (9729)**

With the honor of the town's rich old lady at stake, Bugs Bunny rushes to the rescue to keep her from the clutches of villain Yosemite Sam. Bugs baffles the villain by first posing as a rival for the old lady's affections and then by making up as the old lady. Sam comes out on the short end of the deal.

Release date: June 20, 1953

7 minutes

**THE DREAM KIDS (Columbia)***Color Favorites* (5614) Reissue

The Fox and the Crow, rivals of old, get involved in a dream sequence in this short. When they awaken and forget they have been dreaming, complications set in. The result of the dreams accounts for a series of amusing situations.

Release date: July 29, 1953

7½ minutes

**GREEN MOUNTAIN SPEEDSTERS****(Paramount)***Sportlight* (R12-9)

Some of the world's top skiers display their skill in the winter paradise of the Green Mountains. We watch the North American ski championships in Stowe, Vermont, where we witness Mrs. Andrea Mead Lawrence, the Olympic winner, in action. Among the other great skiers present in this short are Othmar Schneider, Olympic champ, and Dave Lawrence.

Release date: June 5, 1953

10 minutes

**THE FIGHTING 69th/2 (WB)***Blue Ribbon in color* (9311) reissue

The war is on—between the red ants and the black ants. The spoils of war are some leftovers at a picnic ground. The leaders of both factions call a truce after a hard-fought battle in which there are many casualties. The truce parley proves unsatisfactory when the leaders cannot agree on equal distribution of the food. As a result, the battle is on again.

Release date: July 11, 1953

7 minutes

**THE FLYING TURTLE (U-I)***Foolish Fable* (8327)

Herman the Turtle has one ambition in life—to be able to fly. He reads endlessly on the subject and tries taking flying lessons at Madam Bluejay's flying school. All his attempts lead to failure until he pays an eagle to give him lessons. The eagle drops him in the ocean and kills him but in turtle heaven, Herman has wings and flies.

Release date: June 29, 1953

6 minutes

**BEYOND THE FRONTIER (Columbia)***Topnotchers* (5901)

This new Columbia series is inaugurated with a trip through the Mackenzie District of Canada. We see panoramic views of the natural beauties of the area and some shots of the Eskimos. We then journey on to see the area's whitefish and muskrat trapping industries. All these shots are backed by views of the famous Snare River Dam.

Release date: June 11, 1953

10 minutes

**MOUSE MENACE (20th-Fox)***Ferrytoon* (5320) color

Percy, the cat, tries to bait Little Roquefort, the mouse, with some cheese but to no avail. He follows the mouse to a toy store where he sees him firing arrows at a target and practicing to use other toys of destruction. Percy is frightened. He finally traps the mouse but then he notices a gift box with a note wishing him a happy birthday and he apologizes. The two have fun playing with the gift.

Release date: September, 1953

7 minutes

**WEE WATER WONDERS (Paramount)***Sportlight* (R12-11)

At the Lissa Bengtson School of California, little tots from two to five years of age are taught to swim. The youngsters learn to swim underwater before they can read or write. The youngsters put on a demonstration of child life saving, as they haul their playmates who are supposedly in distress. Next, a pair of five-year-olds dive into the water fully dressed and disrobe under-water. Graduation exercises provide more fun and races for all.

Release date: July 10, 1953

9 minutes

**LOOKING AT LIFE (WB)***Featurette* (9106)

Varied and sundry scenes of interest are transcribed in this new short. We start at an observatory and see films of the earth taken by a rocket 135 miles in the air. Next we explore the wonders of a subterranean land. A Holland genius demonstrates his ability to build mechanically exact cities inside of ordinary bottles. Also presented in this short are salutes to the early auto, Louis Braille, the benefactor of the blind, and George Washington and his army at Valley Forge.

Release date: July 18, 1953

20 minutes

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1950-1951, issue of August 15, 1953.

Feature Product by Company starts on Page 1893, issue of June 27, 1953.

For exploitation see Managers' Round Table section.

\*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), M—Mature Young People, Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

| TITLE—Production Number—Company                  | Stars    | Release Date                        | Running Time  | REVIEWED<br>(S) = synopsis |               | Nat'l Groups | RATINGS  |               |           |
|--|----------|-------------------------------------|---------------|----------------------------|---------------|--------------|----------|---------------|-----------|
|  |          |                                     |               | Issue                      | Page          |              | L. of D. | Herald Review |           |
| A  |          |                                     |               |                            |               |              |          |               |           |
| Abbott & Costello Go to Mars (316)               | Univ.    | Abbott & Costello                   | Apr., '53     | 77m                        | Mar. 21       | 1766         | AYC      | B             | Good      |
| Abbott & Costello Meet Dr. Jekyll & Mr. Hyde     | Univ.    | Abbott & Costello-B. Karloff        | Aug., '53     | 77m                        | Aug. 1        | 1934         | AYC      | A-1           | Good      |
| Above and Beyond (313)*                          | MGM      | Robert Taylor-Eleanor Parker        | Jan., '53     | 122m                       | Nov. 22       | 1613         | AY       | A-2           | Very Good |
| Actress, The                                     | MGM      | Spencer Tracy-Jean Simmons          | Sept. 25, '53 | 90m                        | Aug. 8        | 1941         |          |               | Excellent |
| Affair in Monte Carlo (Brit.) (color) (5307)     | AA       | Merle Oberon-Richard Todd           | Aug. 23, '53  |                            | June 27       | (S) 1887     |          |               |           |
| Affair with a Stranger                           | RKO      | Jean Simmons-Victor Mature          | June 20, '53  | 89m                        | June 13       | 1870         | AY       | A-2           | Fair      |
| Affairs of Dobie Gillis, The (346)               | MGM      | Debbie Reynolds-Bobby Van           | Aug. 14, '53  | 74m                        | June 6        | 1862         |          | A-2           | Very Good |
| Africa Screams                                   | UA       | Abbott & Costello (reissue)         | Apr. 15, '53  | 79m                        |               |              |          |               |           |
| All-American (333)                               | Univ.    | Tony Curtis-Lori Nelson             | Oct., '53     | 83m                        | July 25       | 1925         |          |               | Very Good |
| Ali Baba Nights (5215)                           | Lippert  | Anna May Wong (reissue)             | May 22, '53   | 76m                        |               |              |          |               |           |
| All Ashore (color) (534)                         | Col.     | Mickey Rooney-Dick Haymes           | Mar., '53     | 80m                        | Feb. 14       | 1717         | AY       | B             | Very Good |
| All I Desire (325)                               | Univ.    | Barbara Stanwyck-Richard Carlson    | July, '53     | 79m                        | June 20       | 1877         | A        | A-2           | Very Good |
| Ambush at Tomahawk Gap (color) (522)             | Col.     | John Hodiak-John Derek              | May, '53      | 73m                        | May 9         | 1829         | AY       | B             | Very Good |
| Androcles and the Lion (368)                     | RKO      | Jean Simmons-Victor Mature          | Jan. 9, '53   | 98m                        | Nov. 22       | 1614         | AY       | B             | Very Good |
| Angel Face (312)                                 | RKO      | Robert Mitchum-Jean Simmons         | Feb. 11, '53  | 90m                        | Dec. 6        | 1629         | A        | B             | Very Good |
| Anna (Ital.) (Eng. Dial.)                        | I.F.E.   | Silvano Mangano-Vittorio Gassman    | Jan., '53     | 111m                       | Aug. 9        | 1477         |          | B             | Good      |
| April in Paris (color) (209)*                    | WB       | Ray Bolger-Doris Day                | Jan. 3, '53   | 101m                       | Nov. 15       | 1605         | AY       | B             | Excellent |
| Arena (color) (3D) (337)                         | MGM      | Gig Young-Jean Hagen                | June, '53     | 71m                        | June 27       | 1885         | AYC      | B             | Very Good |
| Arrowhead (color) (5227)                         | Para.    | Charlton Heston-Jack Palance        | Aug., '53     | 105m                       | June 20       | 1878         | AY       | A-2           | Very Good |
| Assassin, The (Brit.)                            | UA       | Richard Todd-Eva Bartok             | Apr. 22, '53  | 90m                        | May 2         | 1822         | AY       | A-2           | Good      |
| B  |          |                                     |               |                            |               |              |          |               |           |
| Bachelor in Paris (5213)                         | Lippert  | Dennis Price-Anne Vernon            | Apr. 17, '53  | 83m                        |               |              |          |               |           |
| Bad and the Beautiful (315)*                     | MGM      | Lana Turner-Kirk Douglas            | Jan., '53     | 118m                       | Nov. 22       | 1613         | A        | B             | Excellent |
| Bad Blonde (5211)                                | Lippert  | Barbara Payton-Tony Wright          | Apr. 10, '53  | 80m                        | May 16        | 1838         |          |               | Fair      |
| Band Wagon, The (color) (345)                    | MGM      | Fred Astaire-Cyd Charisse           | Aug. 7, '53   | 112m                       | July 11       | 1909         | AY       | A-2           | Excellent |
| Bandit of Sherwood Forest, The (544)             | Col.     | Cornel Wilde-Anita Louise (reissue) | Mar., '53     | 87m                        | Feb. 23, 1946 |              |          |               | Good      |
| Bandits of Corsica, The                          | UA       | Richard Greene-Paula Raymond        | Feb., '53     | 81m                        | Mar. 14       | 1758         | AY       | A-2           | Good      |
| Bandits of the West                              | Rep.     | Allan Rocky Lane                    | Sept., '53    | 54m                        | Aug. 22       | 1958         |          |               | Fair      |
| Battle Circus (321)                              | MGM      | Humphrey Bogart-June Allyson        | Mar. 6, '53   | 90m                        | Jan. 31       | 1701         | AY       | B             | Very Good |
| Beast from 20,000 Fathoms, The (221)             | WB       | Paul Christian-Paula Raymond        | June 13, '53  | 80m                        | June 20       | 1878         | AY       | A-1           | Very Good |
| Beggar's Opera, The (Brit.) (color)              | WB       | Laurence Olivier-Dorothy Tutin      | Not Set       |                            |               |              |          |               |           |
| Bellissima (Ital.)                               | I.F.E.   | Anna Magnani-A. Blasetti            | May, '53      | 108m                       | Feb. 14       | 1717         |          | A-2           | Very Good |
| Below the Sahara (color) (321)                   | RKO      | Travelogue documentary              | May 30, '53   | 65m                        | June 13       | 1869         | AYC      | A-2           | Very Good |
| Big Break, The                                   | Madison  | James Lipton-Gaby Rodgers           | Mar., '53     | 75m                        | Apr. 4        | 1783         |          | A-2           | Fair      |
| Big Frame, The (319)                             | RKO      | Mark Stevens-Jean Kent              | May 15, '53   | 67m                        | Apr. 4        | 1783         | AY       | A-2           | Fair      |
| Big Leaguer, The (347)                           | MGM      | Edward G. Robinson-Vera-Ellen       | Aug. 21, '53  | 71m                        | July 18       | 1918         |          | A-1           | Good      |
| Blood on the Moon (388)                          | RKO      | R. Mitchum-R. Preston (reissue)     | Mar. 28, '53  | 88m                        | Nov. 13, '48  |              |          |               | Good      |
| Blue Gardenia, The (215)                         | WB       | Anne Baxter-Richard Conte           | Mar. 28, '53  | 90m                        | Mar. 14       | 1758         | A        | B             | Good      |
| Blueprint for Murder, A                          | 20th-Fox | Joseph Cotton-Jean Peters           | Sept., '53    | 76m                        | Aug. 1        | 1933         |          | A-2           | Very Good |
| Botany Bay (color)                               | Para.    | Alan Ladd-James Mason               | Not Set       |                            | Feb. 7        | (S) 1711     |          |               |           |
| Bright Road (form. See How They Run) (326)       | MGM      | Robert Horton-Dorothy Dandridge     | Apr. 17, '53  | 69m                        | Apr. 11       | 1790         | AYC      | A-1           | Good      |
| Bwana Devil (color) (3D)                         | UA       | Barbara Britton-Robert Stack        | Mar. 13, '53  | 79m                        | Dec. 13       | 1637         | AY       | A-2           |           |
| By the Light of the Silvery Moon (color) (219)   | WB       | Doris Day-Gordon MacRae             | May 2, '53    | 102m                       | Mar. 28       | 1773         | AYC      | A-1           | Very Good |
| C  |          |                                     |               |                            |               |              |          |               |           |
| Caddy, The                                       | Para.    | Martin & Lewis-Donna Reed           | Sept., '53    | 95m                        | Aug. 8        | 1942         |          |               | Very Good |
| Call Me Madam (color) (311)*                     | 20th-Fox | Ethel Merman-Donald O'Connor        | Apr., '53     | 114m                       | Mar. 7        | 1749         | AY       | A-1           | Excellent |
| Call of the Wild (350)                           | 20th-Fox | Clark Gable-Loretta Young (reissue) | Mar., '53     | 81m                        | May 4, 1935   |              |          |               |           |
| Captive Women (306)                              | RKO      | Margaret Field-Robert Clarke        | Jan. 10, '53  | 65m                        | Oct. 4        | 1550         |          | B             | Fair      |
| Charge at Feather River, The (color) (3D) (223)* | WB       | Guy Madison-Frank Lovejoy           | July 11, '53  | 96m                        | July 4        | 1901         |          | A-2           | Very Good |
| China Venture                                    | Col.     | Edmond O'Brien-Barry Sullivan       | Sept., '53    | 70m                        |               |              |          |               |           |
| Cinderella (Ital.)                               | Times    | Lori Randi-Gino Del Signore         | May 14, '53   | 96m                        | June 6        | 1863         |          |               | Fair      |
| City Beneath the Sea (308) (C)                   | Univ.    | Robert Ryan-Mala Powers             | Mar., '53     | 87m                        | Feb. 7        | 1709         | AY       | B             | Very Good |
| City Is Dark, The (224)                          | WB       | Sterling Hayden-Gene Nelson         | July 25, '53  | 74m                        | May 9         | (S) 1831     | AMY      | A-2           |           |
| City of Bad Men (color)                          | 20th-Fox | Jeanne Crain-Dale Robertson         | Sept., '53    | 82m                        | June 27       | 1885         | AY       | A-2           | Very Good |
| City That Never Sleeps (5209)                    | Rep.     | Gig Young-Mala Powers               | June 12, '53  | 90m                        | June 13       | 1870         | AY       | B             | Good      |
| Clipped Wings (5320)                             | AA       | Bowery Boys                         | Aug. 30, '53  |                            |               |              |          |               |           |
| Crown, The (316)                                 | MGM      | Red Skelton-Jane Greer              | Jan. 6, '53   | 92m                        | Dec. 27       | 1662         | AY       | B             | Very Good |
| Code Two (329)                                   | MGM      | Ralph Meeker-Sally Forrest          | Apr. 24, '53  | 69m                        | Mar. 14       | 1759         | AY       | A-1           | Good      |
| Column South (color) (320)                       | Univ.    | Audie Murphy-Joan Evans             | June, '53     | 84m                        | May 16        | 1839         | AY       | A-1           | Average   |

| TITLE—Production Number—Company                               | Stars        | Release Date                           | Running Time  | REVIEWED<br>(S)=synopsis |              | Nat'l Groups | RATINGS  |               |
|---|--------------|--|---------------|--------------------------|--------------|--------------|----------|---------------|
|   |              |  |               | Issue                    | Page         |              | L. of D. | Herald Review |
| Come Back, Little Sheba (5213)*                               | Para.        | Burt Lancaster-Shirley Booth           | Feb., '53     | 99m                      | Nov. 29      | 1621         | A        | Excellent     |
| Confessionally Connie (322)                                   | MGM          | Janet Leigh-Van Johnson                | Mar. 13, '53  | 71m                      | Jan. 17      | 1686         | AY       | Good          |
| Conquest of Cochise (color)                                   | Col.         | John Hodiak-Robert Stack               | Sept., '53    | 70m                      |              |              |          |               |
| Count of St. Elmo, The (Ital.)                                | Cosmopolitan | Nelly Corradi-Massimo Serato           | Mar. 13, '53  | 98m                      | Mar. 21      | 1766         |          | Average       |
| Count the Hours (316)   | RKO          | Teresa Wright-MacDonald Carey          | Apr. 1, '53   | 74m                      | Feb. 28      | 1742         | A        | Good          |
| Cow Country (5310)  | AA           | Edmond O'Brien-Helen Westcott          | Apr. 26, '53  | 82m                      | May 2        | 1822         |          | Good          |
| Crash of Silence (form. Story of Mandy) (Brit.) (383)         | Univ.        | Phyllis Calvert-Jack Hawkins           | Mar., '53     | 93m                      | Feb. 21      | 1773         | AYC      | A-2 Very Good |
| Cruel Sea, The (Brit.)  | Univ.        | Jack Hawkins-Donald Sinden             | Aug., '53     | 121m                     | Aug. 8       | 1941         |          | A-1 Excellent |
| Cruisin' Down the River (color)                               | Col.         | Dick Haymes-Audrey Totter              | Aug., '53     | 81m                      | July 25      | 1927         | AYC      | A-1 Average   |
| Cry of the Hunted (330)                                       | MGM          | Vittorio Gassman-Polly Bergen          | May 8, '53    | 80m                      | Mar. 14      | 1758         | AY       | A-2 Very Good |
| Curtain Up (Brit.)  | Fine Arts    | Robert Morley-Margaret Rutherford      | Feb., '53     | 82m                      | Feb. 7       | 1710         |          | Excellent     |
| <b>D</b>  |              |  |               |                          |              |              |          |               |
| Dangerous Crossing  | 20th-Fox     | Jeanne Crain-Michael Rennie            | Aug., '53     | 75m                      | July 25      | 1927         | AY       | A-1 Fair      |
| Dangerous When Wet (color) (341)*                             | MGM          | Esther Williams-Fernando Lamas         | July 3, '53   | 95m                      | May 23       | 1845         | AYC      | A-2 Excellent |
| Desert Legion (C) (315)                                       | Univ.        | Alan Ladd-Arlene Dahl                  | Apr., '53     | 86m                      | Mar. 14      | 1758         | AY       | A-1 Good      |
| Desert Rats, The (319)  | 20th-Fox     | Robert Newton-James Mason              | May, '53      | 88m                      | May 16       | 1837         | AY       | A-1 Very Good |
| Desert Song, The (color) (220)                                | WB           | Kathryn Grayson-Gordon MacRae          | May 30, '53   | 110m                     | Apr. 25      | 1805         | AYC      | A-1 Good      |
| Desperate Search, The (314)                                   | MGM          | Howard Keel-Jane Greer                 | Jan., '53     | 71m                      | Nov. 29      | 1622         | AY       | B Good        |
| Destination Gobi (color) (313)                                | 20th-Fox     | Richard Widmark-Don Taylor             | Mar., '53     | 89m                      | Feb. 28      | 1742         | AYC      | A-1 Good      |
| Devil's Plot (Brit.)  | Bregstein    | Robert Beatty-Mervyn Johns             | June, '53     | 90m                      | July 4       | 1903         |          | Fair          |
| Devil's Canyon (color) (3D)                                   | RKO          | Virginia Mayo-Dale Robertson           | July 25, '53  | 92m                      | Aug. 22      | 1957         |          | Good          |
| Diamond Queen, The (color)                                    | WB           | Fernando Lamas-Arlene Dahl             | Sept. 12, '53 | 80m                      | Aug. 15      | 1949         |          | Good          |
| Doomed (Ital.)  | I.F.E.       | Franca Marzi-Otello Toso               | Apr., '53     | 94m                      | Apr. 11      | 1790         |          | B Average     |
| Double Confession (Brit.)                                     | Stratford    | Derek Farr-Peter Lorre                 | May 2, '53    | 86m                      | May 16       | 1839         |          | Fair          |
| Down Among the Sheltering Palms (C) (317)                     | 20th-Fox     | Mitzi Gaynor-David Wayne               | Mar., '53     | 87m                      | Apr. 4       | 1782         |          | B Fair        |
| Down Laredo Way   | Rep.         | Rex Allen-Dona Drake                   | Aug. 5, '53   | 54m                      | Aug. 22      | 1957         |          | Good          |
| Dream Wife (335)  | MGM          | Cary Grant-Deborah Kerr                | June 19, '53  | 99m                      | Mar. 14      | 1758         | AY       | A-2 Very Good |
| <b>E</b>  |              |  |               |                          |              |              |          |               |
| Eyes of the Jungle (5229)                                     | Lippert      | Jon Hall                               | July 1, '53   | 79m                      |              |              |          |               |
| <b>F</b>  |              |  |               |                          |              |              |          |               |
| Fair Wind to Java (color) (5207)                              | Rep.         | Fred MacMurray-Vera Ralston            | Apr. 28, '53  | 92m                      | May 2        | 1821         | AY       | A-2 Very Good |
| Fanfan the Tulip (Fr.)  | Lopert       | Gerard Philipe-Gina Lollobrigida       | May, '53      | 96m                      | May 23       | 1847         |          | Very Good     |
| Fangs of the Arctic (5222)                                    | AA           | Kirby Grant                            | Jan. 18, '53  | 63m                      |              |              |          | A-1           |
| Farmer Takes a Wife (color) (307)                             | 20th-Fox     | Betty Grable-Dale Robertson            | July, '53     | 81m                      | Apr. 25      | 1805         | AYC      | A-2 Very Good |
| Fast Company (332)  | MGM          | Howard Keel-Nina Foch                  | May 22, '53   | 68m                      | Apr. 18      | 1799         | AY       | A-2 Good      |
| Fear and Desire   | Burstyn      | Frank Silvera-Kenneth Harp             | Apr., '53     | 68m                      | Apr. 4       | 1782         |          | B Very Good   |
| Fighting Men (5222)   | Lippert      | Special Cast                           | Oct. 9, '53   |                          |              |              |          |               |
| Five Angles on Murder (Brit.) (form. Woman in Question) (543) | Col.         | Jean Kent-Dirk Bogarde                 | Mar., '53     | 88m                      | Feb. 23, '52 | 1246         | A        | B Good        |
| 5000 Fingers of Dr. T, The (color)                            | Col.         | Peter Lind Hayes-Mary Healy            | Aug., '53     | 88m                      | June 20      | 1877         | AY       | A-1 Very Good |
| Flame of Calcutta (color)                                     | Col.         | Denise Darcel-Patric Knowles           | July, '53     | 70m                      | June 27      | 1886         |          | A-2 Good      |
| Forever Female  | Para.        | G. Rogers-W. Holden-P. Douglas         | Aug., '53     | 93m                      | June 6       | 1861         |          | Excellent     |
| Fort Algiers  | UA           | Yvonne DeCarlo-Carlos Thompson         | July 15, '53  | 78m                      | July 25      | 1927         |          | Fair          |
| Fort Apache (387)   | RKO          | John Wayne-Henry Fonda (reissue)       | Mar. 28, '53  | 128m                     | Mar. 13, '48 |              |          | Excellent     |
| Fort Ti (color) (3D) (546)*                                   | Col.         | George Montgomery-Jean Vohs            | May, '53      | 73m                      | May 16       | 1837         | AY       | A-2 Good      |
| Fort Vengeance (color) (5303)                                 | AA           | James Craig-Rita Moreno                | Mar. 29, '53  | 75m                      | Apr. 11      | 1789         |          | A-1 Very Good |
| 49th Men, The (529)   | Col.         | John Ireland-Richard Denning           | May, '53      | 73m                      | May 16       | 1838         | AY       | A-1 Good      |
| Four Poster, The (519)  | Col.         | Rex Harrison-Lilli Palmer              | Jan., '53     | 103m                     | Oct. 11      | 1558         | A        | A-2 Excellent |
| Four Sided Triangle, The (Brit.)                              | Astor        | Barbara Payton-James Hayter            | June, '53     | 81m                      | May 30       | 1853         |          | Fair          |
| Francis Covers the Big Town (324)                             | Univ.        | Donald O'Connor-Yvette Dugay           | July, '53     | 86m                      | June 13      | 1870         | AYC      | A-1 Good      |
| From Here to Eternity   | Col.         | M. Clift-B. Lancaster-D. Kerr          | Sept., '53    | 118m                     | Aug. 1       | 1933         |          | B Excellent   |
| <b>G</b>  |              |  |               |                          |              |              |          |               |
| Genghis Khan  | UA           | Elvira Reyes-Lou Salvador              | June 12, '53  | 78m                      |              |              |          | A-2           |
| Gentleman's Agreement (352)                                   | 20th-Fox     | Gregory Peck-Dorothy McGuire (reissue) | May, '53      | 118m                     | Nov. 15, '47 |              |          | Excellent     |
| Gentlemen Prefer Blondes (color)                              | 20th-Fox     | Marilyn Monroe-Jane Russell            | Aug., '53     | 91m                      | July 4       | 1903         | A        | B Excellent   |
| Ghost of Crossbone Canyon                                     | AA           | Guy Madison-Andy Devine                | Mar., '53     | 56m                      | Apr. 4       | 1783         |          | A-1 Fair      |
| Ghost Ship (Brit.) (5228)                                     | Lippert      | Hazel Court-Dermot Walsh               | June 12, '53  | 69m                      | July 25      | 1927         |          | Average       |
| Girl Next Door, The (C) (320)                                 | 20th-Fox     | Jane Haver-Dan Dailey                  | June, '53     | 92m                      | May 16       | 1839         | AY       | A-1 Fair      |
| Girl Who Had Everything (328)                                 | MGM          | Elizabeth Taylor-Fernando Lamas        | Mar. 27, '53  | 69m                      | Mar. 7       | 1750         | A        | A-2 Good      |
| Girls in the Night (311)                                      | Univ.        | Joyce Holden-Glenda Farrell            | Feb., '53     | 83m                      | Jan. 17      | 1686         | AY       | B Good        |
| Girls of Pleasure Island (5215) (color)                       | Para.        | Don Taylor-Leo Genn                    | Apr., '53     | 95m                      | Feb. 28      | 1742         | AY       | A-2 Good      |
| Glass Wall, The (541)   | Col.         | Gloria Grahame-Vittorio Gassman        | Apr., '53     | 80m                      | Mar. 7       | 1750         | AY       | A-2 Good      |
| Glory Brigade, The  | 20th-Fox     | Victor Mature                          | July, '53     | 82m                      | May 16       | 1838         | AY       | A-1 Good      |
| Golden Blade, The (color)                                     | Univ.        | Rock Hudson-Pipe Laurie                | Sept., '53    | 81m                      | Aug. 22      | 1957         |          | Excellent     |
| Goldtown Ghost Riders (574)                                   | Col.         | Gene Autry-Gail Davis                  | May, '53      | 57m                      | May 23       | 1846         | AYC      | A-1 Good      |
| Great Jesse James Raid (color) (5221)                         | Lippert      | Willard Parker-Barbara Payton          | July 17, '53  | 73m                      | Aug. 22      | 1958         |          | Good          |
| Great Sioux Uprising, The (color) (326)                       | Univ.        | Jeff Chandler-Faith Domergue           | July, '53     | 80m                      | June 27      | 1886         | AY       | A-1 Good      |
| Greatest Show on Earth (C)* (5129)                            | Para.        | All-Star Cast                          | May, '53      | 153m                     | Jan. 5, '52  | 1177         | AYC      | B Superior    |
| Guerrilla Girl  | UA           | Helmut Dantine                         | Jan. 23, '53  | 81m                      | May 2        | 1823         |          | A-2 Average   |
| Gun Belt (color)  | UA           | George Montgomery-Tab Hunter           | July 24, '53  | 77m                      | July 18      | 1918         | AYC      | A-1 Good      |
| Gunfighter, The (348)   | 20th-Fox     | Gregory Peck-Jean Parker (reissue)     | Jan., '53     | 84m                      | Apr. 29, '50 |              |          | Very Good     |
| Gunsmoke (color) (312)  | Univ.        | Audie Murphy-Susan Cabot               | Mar., '53     | 79m                      | Feb. 7       | 1710         | AYC      | B Very Good   |
| <b>H</b>  |              |  |               |                          |              |              |          |               |
| Half a Hero   | MGM          | Red Skelton-Jean Hagen                 | Sept. 4, '53  | 71m                      | Aug. 1       | 1933         |          | Good          |
| Hans Christian Andersen (color) (351)*                        | RKO          | Danny Kaye-Farley Granger              | Dec. 19, '52  | 112m                     | Nov. 29      | 1621         | AYC      | A-1 Excellent |
| Hell Is Sold Out (Brit.)                                      | Realart      | Richard Attenborough-Mai Zetterling    | Jan., '53     | 75m                      | Apr. 4       | 1783         |          | B Fair        |
| His Majesty O'Keefe (color)                                   | WB           | Burt Lancaster-Joan Rice               | Not Set       |                          | June 20      | (S) 1879     |          |               |
| Hitch-Hiker, The (314)  | RKO          | Edmond O'Brien-Frank Lovejoy           | Mar. 21, '53  | 71m                      | Jan. 17      | 1686         | AY       | A-2 Good      |
| Hoaxers, The (319)  | MGM          | Guest Narrators                        | Jan. 30, '53  | 36m                      |              |              |          |               |
| Homesteaders, The (5323)                                      | AA           | Bill Elliott                           | Mar. 22, '53  | 62m                      | Apr. 11      | 1790         |          | A-1 Fair      |
| Houdini (color) (5223)  | Para.        | Tony Curtis-Janet Leigh                | July, '53     | 106m                     | May 23       | 1845         | AYC      | A-1 Very Good |
| House of Wax (3D) (color) (218)*                              | WB           | Vincent Price-Phyllis Kirk             | Apr. 25, '53  | 88m                      | Apr. 18      | 1798         | A        | A-2 Excellent |
| Hundred Hour Hunt (Brit.)                                     | Greshler     | Anthony Steel-Jack Warner              | June, '53     | 84m                      | July 4       | 1902         |          | Good          |



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| I  |              |   |               |                          |              |                |          |     |                  |
| I Believe In You (Brit.)                 | Univ.        | Celia Johnson-Cecil Parker              | Apr., '53     | 91m                      | May 2        | 1822           | AY       | A-2 | Good             |
| I Confess (213)                          | WB           | Montgomery Clift-Anne Baxter            | Feb. 28, '53  | 95m                      | Feb. 7       | 1709           | A        | A-2 | Excellent        |
| I Don't Care Girl, The (C) (302)         | 20th-Fox     | Mitzi Gaynor-David Wayne                | Jan., '53     | 78m                      | Dec. 27      | 1662           | AY       | B   | Very Good        |
| I Love Melvin (color) (323)              | MGM          | Donald O'Connor-Debbie Reynolds         | Mar. 20, '53  | 77m                      | Feb. 7       | 1710           | AYC      | A-1 | Very Good        |
| I, the Jury (3D)                         | UA           | Biff Elliott-Peggie Castle              | Aug. 14, '53  | 87m                      | July 25      | 1926           |          | B   | Fair             |
| I'll Get You (5206)                      | Lippert      | George Raft-Sally Gray                  | Jan. 16, '53  | 79m                      | Feb. 7       | 1710           |          |     | Good             |
| Inferno (color) (3D)                     | 20th-Fox     | Robert Ryan-Rhonda Fleming              | Aug., '53     | 83m                      | July 25      | 1925           | AY       | A-2 | Excellent        |
| Invaders from Mars (314) (color)         | 20th-Fox     | Helene Carter-Arthur Franz              | May, '53      | 78m                      | Apr. 11      | 1790           | AY       | A-1 | Good             |
| Iron Mask (5313)                         | Lippert      | Douglas Fairbanks (reissue)             | Sept. 18, '53 |                          |              |                |          |     |                  |
| Iron Mountain Trail (5231)               | Rep.         | Rex Allen-Nan Leslie                    | May 8, '53    | 54m                      | June 6       | 1862           | AYC      | A-1 | Good             |
| Island in the Sky                        | WB           | John Wayne-Lloyd Nolan                  | Sept. 5, '53  | 109m                     | Aug. 8       | 1941           |          | A-1 | Excellent        |
| Isle of the Dead (482)                   | RKO          | Boris Karloff-Ellen Drew (reissue)      | July 15, '53  |                          |              |                |          |     |                  |
| It Came from Outer Space (3D) (322)*     | Univ.        | Richard Carlson-Barbara Rush            | June, '53     | 82m                      | May 23       | 1845           | AYC      | A-1 | Very Good        |
| It Happens Every Thursday (319)          | Univ.        | Loretta Young-John Forsythe             | May, '53      | 80m                      | Apr. 18      | 1798           | AYC      | A-2 | Very Good        |
| It Started in Paradise (Brit.) (color)   | Astor        | Jane Hylton-Ian Hunter                  | July, '53     | 90m                      | Aug. 22      | 1958           |          |     | Fair             |
| Ivanhoe (color) (307)*                   | MGM          | Robert Taylor-Elizabeth Taylor          | Feb. 20, '53  | 106m                     | June 21, '52 | 1417           | AYC      | A-1 | Excellent        |
| J  |              |   |               |                          |              |                |          |     |                  |
| Jack McCall, Desperado (color) (537)     | Col.         | George Montgomery-Angela Stevens        | Apr., '53     | 76m                      | Mar. 21      | 1765           | AY       | A-2 | Very Good        |
| Jalopy (5318)                            | AA           | Bowery Boys                             | Feb. 15, '53  | 62m                      | Apr. 18      | 1798           |          | A-1 | Fair             |
| Jamaica Run (color) (5220)               | Para.        | Ray Milland-Arlene Dahl                 | June, '53     | 92m                      | Apr. 11      | 1789           | AY       | A-2 | Very Good        |
| Jazz Singer, The (color) (212)           | WB           | Danny Thomas-Peggy Lee                  | Feb. 14, '53  | 107m                     | Jan. 10      | 1677           | AY       | A-1 | Very Good        |
| Jeopardy (317)*                          | MGM          | Barbara Stanwyck-Barry Sullivan         | Feb., '53     | 69m                      | Jan. 24      | 1693           | AY       | B   | Good             |
| Johnny the Giant Killer (color) (5205)   | Lippert      | Animated Cartoon                        | June 5, '53   | 70m                      | July 4       | 1902           | AYC      |     | Good             |
| Juggler, The (520)                       | Col.         | Kirk Douglas-Milly Vitale               | June, '53     | 86m                      | May 2        | 1821           | AY       | A-2 | Good             |
| Julius Caesar                            | MGM          | Brando, Calhern, Garson, Kerr, Mason    | Spec.         | 121m                     | June 6       | 1861           | AY       | A-1 | Superior         |
| Justice Is Done (Fr.)                    | Burstyn      | Claude Nollier-Michel Auclair           | Mar., '53     | 95m                      | Mar. 14      | 1759           |          |     | Very Good        |
| K  |              |   |               |                          |              |                |          |     |                  |
| Kansas City Confidential                 | UA           | John Payne-Coleen Gray                  | Jan. 16, '53  | 98m                      | Nov. 15      | 1606           | A        | B   | Fair             |
| Kansas Pacific (5302) (color)            | AA           | Sterling Hayden-Eve Miller              | Feb. 22, '53  | 73m                      | Apr. 4       | 1782           |          | A-1 | Very Good        |
| Kid from Left Field, The                 | 20th-Fox     | Dan Dailey-Anne Bancroft                | July, '53     | 87m                      | July 25      | 1926           | AYC      | A-1 | Good             |
| Kiss of Death                            | 20th-Fox     | Victor Mature-Richard Widmark (reissue) | July, '53     | 99m                      |              |                |          |     |                  |
| L  |              |   |               |                          |              |                |          |     |                  |
| LADY Wants Mink (color) (5205)           | Rep.         | Ruth Hussey-Dennis O'Keefe              | Mar. 5, '53   | 92m                      | Mar. 28      | 1773           | AYC      | A-1 | Very Good        |
| Landfall (Brit.)                         | Stratford    | Michael Denison-Patricia Plunkett       | May 9, '53    | 88m                      | June 6       | 1863           |          |     | Fair             |
| Last of the Comanches (C) (511)          | Col.         | Broderick Crawford-Barbara Hale         | Feb., '53     | 85m                      | Jan. 3       | 1669           | AYC      | A-1 | Good             |
| Last Posse, The (535)                    | Col.         | Broderick Crawford-John Derek           | July, '53     | 73m                      | June 13      | 1870           | AY       | A-2 | Good             |
| Latin Lovers (color) (348)               | MGM          | Lana Turner-Ricardo Montalban           | Aug. 28, '53  | 104m                     | July 25      | 1926           |          | A-2 | Good             |
| Law and Order (318) (color)              | Univ.        | Ronald Reagan-Dorothy Malone            | May, '53      | 80m                      | Apr. 4       | 1781           | AY       | A-2 | Very Good        |
| Lawless Breed (color) (306)              | Univ.        | Rock Hudson-Julia Adams                 | Jan., '53     | 83m                      | Dec. 6       | 1629           | AY       | A-2 | Very Good        |
| Leonardo Da Vinci (color)                | Pictura      | Documentary                             | Jan. 1, '53   | 70m                      | Nov. 29      | 1622           |          | A-1 | Very Good        |
| Let's Do It Again (color) (533)          | Col.         | Jane Wyman-Ray Milland                  | July, '53     | 95m                      | June 20      | 1877           | A        | B   | Very Good        |
| Lili (color) (342)                       | MGM          | Leslie Caron-Mel Ferrer                 | July 10, '53  | 81m                      | Mar. 14      | 1757           | AYC      | A-2 | Excellent        |
| Limelight                                | UA           | Charles Chaplin-Claire Bloom            | Feb. 6, '53   | 143m                     | Oct. 11      | 1557           | AY       | B   | Excellent        |
| Little Boy Lost                          | Para.        | Bing Crosby-Claude Dauphin              | Oct., '53     | 95m                      | July 11      | 1909           |          | A-1 | Excellent        |
| Little World of Don Camillo (Ital.-Fr.)  | I.F.E.       | Fernandel-Gino Cervi                    | May, '53      | 103m                     | Jan. 24      | 1694           |          | A-2 | Very Good        |
| Lone Hand (color) (317)                  | Univ.        | Joel McCrea-Barbara Hale                | May, '53      | 80m                      | Mar. 28      | 1773           | AYC      | A-1 | Very Good        |
| Loose in London                          |              |   |               |                          |              |                |          |     |                  |
| (form. Bowery Knights) (5319)            | AA           | Bowery Boys                             | May 24, '53   | 62 1/2m                  | June 20      | 1879           |          | A-1 | Fair             |
| Love Happy                               | UA           | Marx Bros.-Marilyn Monroe (reissue)     | Apr. 15, '53  | 85m                      |              |                |          |     |                  |
| Luxury Girls                             | UA           | Susan Stephen                           | Jan. 30, '53  | 96m                      | Mar. 7       | 1751           | A        | B   | Fair             |
| M  |              |   |               |                          |              |                |          |     |                  |
| Ma and Pa Kettle on Vacation (314)       | Univ.        | Marjorie Main-Percy Kilbride            | Apr., '53     | 75m                      | Mar. 7       | 1749           | AYC      | A-1 | Good             |
| Magnetic Monster, The                    | UA           | Richard Carlson-Jean Byron              | Feb. 18, '53  | 76m                      | Feb. 14      | 1717           | AY       | A-1 | Very Good        |
| Mahatma Gandhi—Twentieth Century Prophet | UA           | Quentin Reynolds (Narrator)             | May, '53      | 81m                      | May 2        | 1822           |          |     | Good             |
| Main Street to Broadway (344)            | MGM          | All Star Cast                           | July 31, '53  | 102m                     | Aug. 1       | 1934           |          | A-2 | Fair             |
| Man Behind the Gun (C) (211)             | WB           | Randolph Scott-Patrice Wymore           | Jan. 31, '53  | 82m                      | Dec. 27      | 1662           | AY       | B   | Good             |
| Man From Cairo (5302)                    | Lippert      | George Raft-Gianna Maria Canale         | Oct. 16, '53  |                          |              |                |          |     |                  |
| Man from the Alamo (color)               | Univ.        | Glenn Ford-Julia Adams                  | Aug., '53     | 79m                      | July 18      | 1918           | AY       | A-1 | Very Good        |
| Man in the Dark (3D) (547)*              | Col.         | Edmond O'Brien-Audrey Totter            | Apr., '53     | 70m                      | Apr. 11      | 1789           | AY       | A-2 | Very Good        |
| Man on a Tightrope (315)                 | 20th-Fox     | Fredric March-Terry Moore               | May, '53      | 105m                     | Apr. 4       | 1781           | AY       | A-2 | Excellent        |
| Man with the Grey Glove (Ital.)          | IFE          | Annette Bach-Mario Del Monaco           | Jan., '53     | 102m                     | Jan. 10      | 1678           |          | B   | Good             |
| Marika (German) (color)                  | Brill        | Fred Liewehr-Harry Fuss                 | Feb., '53     | 78m                      | Feb. 28      | 1743           |          |     | Fair             |
| Marksmen, The (5333)                     | AA           | Wayne Morris                            | Apr. 12, '53  | 61m                      | Apr. 11      | (S) 1791       |          |     |                  |
| Marshal of Cedar Rock (5241)             | Rep.         | Allan Rocky Lane                        | Feb., '53     | 54m                      | Feb. 28      | 1742           | AYC      | A-1 | Very Good        |
| Marshal's Daughter, The                  | UA           | Ken Murray-Preston Foster               | June 26, '53  | 71m                      | July 4       | 1903           |          | A-1 | Average          |
| Master of Ballantrae, The (color) (225)  | WB           | Errol Flynn-Anthony Steel               | Aug. 1, '53   | 89m                      | July 18      | 1918           | AY       | A-1 | Very Good        |
| Mate, The (3D) (3101)                    | AA           | Richard Carlson-Veronica Hurst          | July 26, '53  | 81m                      | July 18      | 1919           |          |     | Very Good        |
| Meet Me at the Fair (C) (307)            | Univ.        | Dan Dailey-Diana Lynn                   | Jan., '53     | 87m                      | Dec. 13      | 1637           | AYC      | A-1 | Very Good        |
| Melba (color)                            | UA           | Patrice Munsel-Robert Morley            | Aug. 7, '53   | 113m                     | June 27      | 1885           | AY       | A-1 | Very Good        |
| Member of the Wedding (521)              | Col.         | Ethel Waters-Julie Harris               | Mar., '53     | 91m                      | Dec. 20      | 1645           | A        | A-2 | Good             |
| Mighty Joe Young (481)                   | RKO          | Terry Moore-Ben Johnson (reissue)       | July 15, '53  |                          |              |                |          |     |                  |
| Miss Robin Hood (Brit.)                  | Union        | Margaret Rutherford                     | June, '53     | 75m                      | July 18      | 1918           |          |     | Fair             |
| Mission Over Korea (536)                 | Col.         | John Hodiak-Audrey Totter               | Aug., '53     | 86m                      | July 25      | 1926           | AY       | A-1 | Fair             |
| Mississippi Gambler (color) (310)*       | Univ.        | Tyrone Power-Piper Laurie               | Feb., '53     | 98m                      | Jan. 10      | 1677           | AY       | B   | Very Good        |
| Mr. Robinson Crusoe (5314)               | Lippert      | Douglas Fairbanks (reissue)             | Sept. 25, '53 |                          |              |                |          |     |                  |
| Moon Is Blue, The                        | UA           | William Holden-David Niven              | July 17, '53  | 99m                      | June 13      | 1869           |          | C   | Very Good        |
| Moulin Rouge (C)*                        | UA           | Jose Ferrer-Collette Marchand           | Mar., '53     | 118m                     | Dec. 27      | 1661           | AY       | B   | Excellent        |
| Murder Will Out (Brit.)                  | Kramer-Hyams | Valerie Hobson-Edward Underdown         | Apr., '53     | 83m                      | Apr. 11      | 1790           |          |     | Good             |
| Murder Without Tears (5328)              | AA           | Craig Stevens-Joyce Holden              | June 14, '53  | 64m                      | June 20      | 1878           |          | B   | Good             |
| My Cousin Rachel (301)*                  | 20th-Fox     | Olivia de Havilland-Richard Burton      | Jan., '53     | 98m                      | Dec. 27      | 1662           | AY       | A-2 | Very Good        |
| My Heart Goes Crazy (Brit.) (color)      | UA           | Sid Field-Greta Gynt                    | July 22, '53  | 70m                      | Aug. 1       | 1935           |          |     | Average          |
| My Darling Clementine (351)              | 20th-Fox     | Henry Fonda-Linda Darnell (reissue)     | Mar., '53     | 97m                      | Oct. 12, '46 |                |          |     | Excellent        |

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| N  |                  |                                      |              |                       |         |              |          |     |               |
| Naked Spur, The (color) (318)*             | MGM              | James Stewart-Janet Leigh            | Feb.'53      | 91m                   | Jan. 17 | 1685         | A        | A-2 | Excellent     |
| Naughty Martine (Fr.)                      | Globe            | Dany Robin-Claude Dauphin            | Apr.'53      | 89m                   | May 2   | 1823         |          |     | Fair          |
| Neanderthal Man, The                       | UA               | Robert Shayne-Doris Merrick          | June 19,'53  | 78m                   | June 27 | (S) 1887     |          |     |               |
| Never Let Me Go (327)                      | MGM              | Clark Gable-Gene Tierney             | May 1,'53    | 94m                   | Apr. 4  | 1781         | AY       | A-1 | Excellent     |
| Never Wave at a Wac (371)                  | RKO              | Rosalind Russell-Paul Douglas        | Jan. 28,'53  | 87m                   | Dec. 20 | 1645         | AY       | B   | Excellent     |
| Niagara (color) (306)*                     | 20th-Fox         | Marilyn Monroe-Joseph Cotten         | Feb.'53      | 89m                   | Jan. 24 | 1693         | A        | B   | Very Good     |
| Night Is My Kingdom, The (Fr.)             | Davis            | Jean Gabin-Simone Valera             | Sept.'53     | 109m                  | Aug. 8  | 1943         |          |     | Good          |
| Night Without Stars (Brit.) (322)          | RKO              | David Farrar-Nadia Gray              | July,'53     | 75m                   | July 4  | 1902         | A        | A-2 | Fair          |
| No Escape                                  | UA               | Lew Ayres-Sonny Tufts                | Sept.'53     | 76m                   | Aug. 1  | 1934         |          |     | Fair          |
| No Time for Flowers (313)                  | RKO              | Viveca Lindfors-Paul Christian       | Jan. 31,'53  | 83m                   | Dec. 6  | 1629         | AY       | A-2 | Good          |
| Norman Conquest (5303)                     | Lippert          | Tom Conway-Eva Bartok                | Sept. 11,'53 |                       |         |              |          |     |               |
| Northern Patrol (5330)                     | AA               | Kirby Grant                          | July 12,'53  | 63m                   | July 18 | 1919         |          |     | Fair          |
| O  |                  |                                      |              |                       |         |              |          |     |               |
| Of Love and Bandits (Ital.)                | I.F.E.           | Amedeo Nazzari                       | Jan.'53      | 98m                   | Jan. 24 | 1694         |          | C   | Fair          |
| Off Limits (5216)*                         | Para.            | Bob Hope-Marilyn Maxwell             | Apr.'53      | 89m                   | Feb. 7  | 1709         | AYC      | A-1 | Excellent     |
| O. K. Nero (Ital.-Eng. dubbed)             | I.F.E.           | Silvana-Pampanini-Gino Cervi         | June,'53     | 88m                   | June 27 | 1886         |          | B   | Good          |
| Old Overland Trail (5146)                  | Rep.             | Rex Allen                            | Feb. 25,'53  | 60m                   | Feb. 28 | 1742         | AY       | A-1 | Good          |
| On Top of Old Smoky (5782)                 | Col.             | Gene Autry-Gail Davis                | Mar.'53      | 59m                   | Mar. 14 | 1759         | AYC      | A-1 | Good          |
| One Girl's Confession (528)                | Col.             | Hugo Haas-Cleo Moore                 | Apr.'53      | 74m                   | Mar. 7  | 1751         | AY       | B   | Good          |
| P  |                  |                                      |              |                       |         |              |          |     |               |
| Pack Train (575)                           | Col.             | Gene Autry-Smiley Burnette           | July,'53     | 57m                   | June 27 | 1887         |          | AYC | Good          |
| Paola & Francesca (Ital.)                  | I.F.E.           | Odile Versois-Andrea Checchi         | Feb. 13,'53  | 92m                   | Feb. 14 | 1718         |          |     | Average       |
| Paris Express, The (Brit.) (color)         | MacDonald        | Claude Rains-Marta Toren             | June,'53     | 86m                   | June 16 | 1869         |          |     | Very Good     |
| Pathfinder, The (color) (516)              | Col.             | George Montgomery-Helena Carter      | Jan.'53      | 78m                   | Dec. 20 | 1646         | AY       | A-1 | Good          |
| Penny Princess (Brit.) (color) (382)       | Univ.            | Yolande Donlan-Dirk Bogarde          | Mar.'53      | 91m                   | Apr. 4  | 1782         | AYC      | A-1 | Good          |
| Perilous Journey, A (5206)                 | Rep.             | Vera Ralston-David Brian             | Apr. 5,'53   | 90m                   | May 23  | 1846         | AY       | A-2 | Fair          |
| Perils of the Jungle (5214)                | Lippert          | Clyde Beatty                         | Mar. 20,'53  | 63m                   |         |              |          |     |               |
| Peter Pan (color) (392)*                   | RKO              | All Cartoon Feature                  | Feb. 5,'53   | 76 1/2m               | Jan. 17 | 1685         | AYC      | A-1 | Excellent     |
| Phantom from Space                         | UA               | Ted Cooper-Noreen Nash               | May 15,'53   | 72m                   | June 6  | 1863         | AYC      | A-1 | Poor          |
| Pickup on South Street (322)               | 20th-Fox         | Richard Widmark-Jean Peters          | June,'53     | 80m                   | May 16  | 1837         | A        | B   | Very Good     |
| Plunder of the Sun                         | WB               | Glenn Ford-Diana Lynn                | Aug. 29,'53  | 81m                   | Aug. 8  | 1942         |          |     | Good          |
| Pony Express (color) (5217)                | Para.            | Charlton Heston-Rhonda Fleming       | May,'53      | 101m                  | Mar. 7  | 1750         | AYC      | A-2 | Very Good     |
| Port Sinister (317)                        | RKO              | James Warren                         | Apr. 10,'53  | 65m                   | Feb. 21 | 1735         | AY       | A-1 | Fair          |
| Powder River (color) (321)                 | 20th-Fox         | Rory Calhoun-Corinne Calvet          | June,'53     | 78m                   | May 16  | 1838         | AY       | A-2 | Good          |
| President's Lady, The (312)                | 20th-Fox         | Susan Hayward-Charlton Heston        | Apr.'53      | 96m                   | Mar. 7  | 1750         | AY       | B   | Good          |
| Prince of Pirates (color) (524)            | Col.             | John Derek-Barbara Rush              | Mar.'53      | 80m                   | Feb. 7  | 1710         | AY       | B   | Good          |
| Problem Girls (526)                        | Col.             | Helen Walker-Ross Elliott            | Apr.'53      | 70m                   | Mar. 14 | 1759         | A        | B   | Fair          |
| Project Moon Base (5315)                   | Lippert          | Donna Martell-Ross Ford              | Sept. 4,'53  |                       |         |              |          |     |               |
| Q  |                  |                                      |              |                       |         |              |          |     |               |
| Queen Is Crowned, A (Brit.) (color) (323)* | Univ.            | Laurence Olivier, narrator           | June,'53     | 86m                   | June 13 | 1869         | AYC      |     | Excellent     |
| R  |                  |                                      |              |                       |         |              |          |     |               |
| Raiders of the Seven Seas (color)          | UA               | John Payne-Donna Reed                | May 27,'53   | 88m                   | June 13 | 1870         | AY       | A-1 | Fair          |
| Ramuntcho (Fr.)                            | Davis            | Louis Jouvet                         | Feb.'53      | 89m                   | Mar. 14 | 1759         |          |     | Average       |
| Rebel City (5324)                          | AA               | Bill Elliott                         | May 10,'53   | 63m                   |         |              |          | A-1 |               |
| Redhead from Wyoming (color) (309)         | Univ.            | Maureen O'Hara-Alex Nicol            | Jan.'53      | 80m                   | Dec. 20 | 1645         | AY       | A-2 | Good          |
| Remains to Be Seen (331)                   | MGM              | June Allyson-Van Johnson             | May 15,'53   | 89m                   | Apr. 25 | 1805         | AY       | A-2 | Good          |
| Return to Paradise (color)                 | UA               | Gary Cooper-Roberta Haynes           | July 10,'53  | 100m                  | July 25 | 1925         |          | B   | Very Good     |
| Ride the Man Down (color) (5202)           | Rep.             | Brian Donlevy-Forrest Tucker         | Jan. 1,'53   | 90m                   | Nov. 1  | 1590         | AYC      | A-1 | Good          |
| Ride Vaquero (color) (343)                 | MGM              | Robert Taylor-Ava Gardner            | July 17,'53  | 90m                   | June 20 | 1879         |          | A-2 | Fair          |
| Ring Around the Clock (Ital.)              | Int. Film Assoc. | Nando Bruno-Lauro Gazzolo            | May 18,'53   | 88m                   | May 9   | 1830         |          | A-2 | Good          |
| Road House                                 | 20th-Fox         | Richard Widmark-Ida Lupino (reissue) | July,'53     | 95m                   |         |              |          |     |               |
| Road to Bali (color) (5209)*               | Para.            | Bing Crosby-Bob Hope                 | Jan.'53      | 90m                   | Nov. 22 | 1613         | AYC      | A-2 | Excellent     |
| Roar of the Crowd (color) (5311)           | AA               | Howard Duff-Helene Stanley           | May 31,'53   | 71m                   | May 23  | 1846         |          | A-1 | Good          |
| Rogue's March (320)                        | MGM              | Peter Lawford-Janice Rule            | Feb.'53      | 84m                   | Jan. 3  | 1669         | AY       | A-1 | Very Good     |
| Roman Holiday (5228)                       | Para.            | Gregory Peck-Audrey Hepburn          | Sept.'53     | 119m                  | July 4  | 1901         |          | A-2 | Excellent     |
| Rome 11 O'Clock (Ital.)                    | Times            | Raf Vallone-Lea Padovani             | Apr.'53      | 107m                  | May 2   | 1823         |          | B   | Very Good     |
| Royal African Rifles, The (color)          | AA               | Louis Hayward-Veronica Hurst         | Sept. 27,'53 |                       | July 25 | (S) 1927     |          |     |               |
| Ruby Gentry (303)                          | 20th-Fox         | Jennifer Jones-Charlton Heston       | Jan.'53      | 82m                   | Dec. 27 | 1662         | A        | B   | Good          |
| S  |                  |                                      |              |                       |         |              |          |     |               |
| Safari Drums (5314)                        | AA               | Johnny Sheffield                     | June 21,'53  | 71m                   | June 27 | 1886         |          | A-1 | Good          |
| Saginaw Trail                              | Col.             | Gene Autry                           | Sept.'53     | 56m                   |         |              |          |     |               |
| Sailor of the King                         | 20th-Fox         | Jeffrey Hunter-Michael Rennie        | Aug.'53      | 83m                   | July 18 | 1917         |          |     | Excellent     |
| Salome (color) (545)*                      | Col.             | Rita Hayworth-Stewart Granger        | Spec.        | 103m                  | Mar. 14 | 1757         | A        | B   | Excellent     |
| San Antonio (5203)                         | Rep.             | Rod Cameron-Arleen Whelan            | Feb. 15,'53  | 90m                   | Mar. 7  | 1751         | AY       | A-2 | Good          |
| Sangaree (3D) (5230)*                      | Para.            | Fernando Lamas-Arlene Dahl           | May,'53      | 95m                   | May 30  | 1853         | AY       | B   | Very Good     |
| Savage Frontier (5242)                     | Rep.             | Allan "Rocky" Lane-Dorothy Patrick   | May 15,'53   | 54m                   | June 6  | 1863         | AY       | A-1 | Fair          |
| Savage Mutiny (539)                        | Col.             | Johnny Weissmuller-Angela Stevens    | Mar.'53      | 73m                   | Jan. 17 | 1687         | AY       | A-1 | Fair          |
| Scandal at Scourie (color) (336)           | MGM              | Greer Garson-Walter Pidgeon          | June 12,'53  | 90m                   | May 2   | 1821         | AYC      | A-2 | Very Good     |
| Scared Stiff (5222)*                       | Para.            | Martin & Lewis-Lizabeth Scott        | June,'53     | 108m                  | Apr. 18 | 1798         | AYC      | A-1 | Excellent     |
| Sea Around Us, The (color)                 | RKO              | Documentary                          | July 11,'53  | 61m                   | Jan. 17 | 1686         | AYC      | A-1 | Very Good     |
| Sea Devils (color) (320)                   | RKO              | Yvonne DeCarlo-Rock Hudson           | May 23,'53   | 91m                   | June 6  | 1862         | AY       | B   | Good          |
| Second Chance (color) (3D)*                | RKO              | Robert Mitchum-Linda Darnell         | July 18,'53  | 82m                   | July 18 | 1919         |          | A-2 | Very Good     |
| Secret Conclave, The (Ital.)               | I.F.E.           | Henry Vidon-Tullio Carminati         | May,'53      | 85m                   |         |              |          | A-1 |               |
| Seminole (color) (313)                     | Univ.            | Rock Hudson-Barbara Hale             | Mar.'53      | 86m                   | Feb. 21 | 1733         | AY       | A-2 | Very Good     |
| Sequoia                                    | MGM              | Jean Parker-Russell Hardie (reissue) | June,'53     | 73m                   |         |              |          |     |               |
| Serpent of the Nile (color) (538)          | Col.             | Rhonda Fleming-William Lundigan      | May,'53      | 81m                   | Apr. 18 | 1799         | A        | B   | Good          |
| Seven Deadly Sins, The (Fr.)               | Davis            | Gerard Philippe-Michele Morgan       | May,'53      | 120m                  | May 23  | 1846         |          |     | Very Good     |
| Sextette (Fr.)                             | Davis            | A. Rignault-Yvonne Gaudeau           | Feb.'53      | 90m                   | Mar. 7  | 1751         |          |     | Good          |
| Shadow Man (5316)                          | Lippert          | Cesar Romero                         | Sept. 18,'53 |                       |         |              |          |     |               |
| Shane (color) (5225)*                      | Para.            | Alan Ladd-Jean Arthur                | Aug.'53      | 117m                  | Apr. 18 | 1797         | AY       | A-2 | Excellent     |
| She Had to Say Yes                         |                  |                                      |              |                       |         |              |          |     |               |
| [form. Beautiful But Dangerous]            | RKO              | Jean Simmons-Robert Mitchum          | Aug. 1,'53   | 89m                   | Nov. 1  | (S) 1591     |          | A-2 |               |
| She's Back on Broadway (color) (214)       | WB               | Virginia Mayo-Gene Nelson            | Mar. 14,'53  | 95m                   | Jan. 24 | 1693         | AY       | A-2 | Good          |
| Shoot First                                | UA               | Joel McCrea-Evelyn Keyes             | May 15,'53   | 88m                   | June 27 | 1886         | AY       | A-1 | Good          |
| Silver Whip (309)                          | 20th-Fox         | Rory Calhoun-Dale Robertson          | Feb.'53      | 73m                   | Feb. 7  | 1710         | AYC      | A-1 | Good          |
| Sins of Jezebel (color) (5225)             | Lippert          | Paulette Goddard                     | Sept. 25,'53 |                       |         |              |          |     |               |
| Siren of Bagdad (color)                    | Col.             | Paul Henreid-Patricia Medina         | June,'53     | 72m                   | May 16  | 1837         | AY       | B   | Good          |
| Sky Commando                               | Col.             | Dan Duryea-Frances Gifford           | Sept.'53     | 69m                   | Aug. 22 | 1958         |          |     | Fair          |

| TITLE—Production Number—Company         | Stars          | Release Date                       | Running Time         | REVIEWED<br>(S)=synopsis |              | Nat'l Groups | RATINGS  |     | Herald Review |
|---|----------------|------------------------------------|----------------------|--------------------------|--------------|--------------|----------|-----|---------------|
|   |                |                                    |                      | Issue                    | Page         |              | L. of D. |     |               |
| Slesher, The (Brit.) (5218)             | Lippert        | James Kenney-Joan Collins          | May 29, '53          | 75m                      | Aug. 8       | 1943         |          |     | Average       |
| Slight Case of Larceny, A (334)         | MGM            | Mickey Rooney-Eddie Bracken        | June 5, '53          | 71m                      | May 9        | 1830         | A        | B   | Good          |
| Small Town Girl (color) (325)           | MGM            | Jane Powell-Ferley Granger         | Apr. 10, '53         | 93m                      | Feb. 28      | 1741         | AY       | A-1 | Excellent     |
| Sneak Pit, The (353)                    | 20th-Fox       | O. DeHavilland-Leo Genn            | (reissue) May, '53   | 108m                     |              |              |          |     |               |
| Snows of Kilimanjaro (color)            | 20th-Fox       | Gregory Peck-Susan Hayward         | (Spec.)              | 114m                     | Sept. 20     | 1533         | AY       | B   | Excellent     |
| So Little Time (Brit.)                  | MacDonald      | Maria Schell-Merius Goring         | July, '53            | 89m                      | Aug. 8       | 1942         |          |     | Very Good     |
| So This Is Love (color)                 | WB             | Kathryn Grayson-Walter Abel        | Aug. 15, '53         | 101m                     | July 18      | 1917         |          | A-1 | Excellent     |
| Sombrero (color) (324)                  | MGM            | Ricardo Montalban-Cyd Charisse     | Apr. 3, '53          | 103m                     | Feb. 28      | 1741         | AY       | A-2 | Excellent     |
| Something Money Can't Buy               | Univ.          | Patricia Roc-Anthony Steel         | Not Set              |                          |              |              | AY       |     |               |
| Son of Belle Starr (color) (5309)       | AA             | Keith Larsen-Peggie Castle         | June 28, '53         | 70m                      | July 4       | 1902         |          | A-1 | Good          |
| Son of the Renegade                     | UA             | John Carpenter-Lori Irving         | Mar. 27, '53         | 57m                      | Mar. 21      | 1766         | AY       | A-1 | Average       |
| South Sea Woman (222)                   | WB             | Burt Lancaster-Virginia Mayo       | June 27, '53         | 99m                      | June 6       | 1851         | AY       | B   | Very Good     |
| Spaceways (5301)                        | Lippert        | Howard Duff-Eva Bartok             | Aug. 7, '53          | 76m                      | July 4       | 1902         |          |     | Good          |
| Split Second (318)                      | RKO            | Alexis Smith-Keith Andes           | May 2, '53           | 85m                      | Mar. 21      | 1765         | AY       | A-2 | Very Good     |
| Stella 17 (5224)                        | Para.          | William Holden-Don Taylor          | July, '53            | 120m                     | May 9        | 1829         | AY       | A-2 | Excellent     |
| Stand at Apache River, The (color)      | Univ.          | Stephen McNally-Julia Adams        | Sept., '53           | 77m                      | Aug. 15      | 1949         |          | A-1 | Fair          |
| Star, The (316)*                        | 20th-Fox       | Bette Davis-Sterling Hayden        | Mar., '53            | 89m                      | Dec. 27      | 1661         | AY       | B   | Excellent     |
| Star of Texas (5332)                    | AA             | Wayne Morris                       | Jan. 11, '53         | 68m                      | Jan. 17      | 1686         |          |     | Excellent     |
| Stars Are Singing, The (color) (5214)   | Para.          | Rosemary Clooney-Lauritz Melchior  | Mar., '53            | 99m                      | Jan. 31      | 1701         | AYC      | A-1 | Very Good     |
| Stoogie, The (5212)*                    | Para.          | Dean Martin-Jerry Lewis            | Feb., '53            | 100m                     | Oct. 11      | 1557         | AYC      | A-1 | Excellent     |
| Stop, You're Killing Me (210) (C)       | WB             | Broderick Crawford-Claire Trevor   | Jan. 17, '53         | 86m                      | Dec. 13      | 1637         | AY       | A-2 | Very Good     |
| Story of Three Loves, The (color) (338) | MGM            | Leslie Caron-Pier Angeli           | June 26, '53         | 122m                     | Mar. 7       | 1749         | AY       | A-2 | Very Good     |
| Strange Deception (Ital.)               | Casino         | Raf Vallone-Elena Varzi            | May, '53             | 96m                      | May 30       | 1853         |          |     | Very Good     |
| Stranger Wore a Gun, The (color) (3D)   | Col.           | Randolph Scott-Claire Trevor       | Aug., '53            | 83m                      | Aug. 8       | 1943         |          | A-1 | Average       |
| Sun Shines Bright, The (5208)           | Rep.           | Charles Winninger-Arleen Whelan    | May 2, '53           | 90m                      | May 9        | 1830         | AY       | A-2 | Good          |
| Sweethearts on Parade (form.            |                |                                    |                      |                          |              |              |          |     |               |
| Sweetheart Time (color) (5210)          | Rep.           | Ray Middleton-Lucille Norman       | July 15, '53         | 90m                      | Aug. 1       | 1934         | AYC      | A-1 | Good          |
| Sword and the Rose, The (color) (491)   | RKO            | Richard Todd-Glynis Johns          | Aug. 15, '53         | 93m                      | July 4       | 1901         | AYC      | A-2 | Very Good     |
| Sword of Venus (315)                    | RKO            | Robert Clarke-Catherine McLeod     | Feb. 20, '53         | 73m                      | Jan. 17      | 1687         | AY       | A-2 | Average       |
| System, The (217)                       | WB             | Frank Lovejoy-Joan Weldon          | Apr. 18, '53         | 90m                      | Mar. 21      | 1766         | AY       | B   | Good          |
| <b>T</b>                                |                |                                    |                      |                          |              |              |          |     |               |
| Take Me to Town (color) (321)           | Univ.          | Ann Sheridan-Sterling Hayden       | June, '53            | 81m                      | May 23       | 1846         | AYC      | B   | Very Good     |
| Tall Texan, The (5207)                  | Lippert        | Lloyd Bridges-Marie Windsor        | Feb. 13, '53         | 84m                      | Feb. 14      | 1717         | AY       | A-2 | Good          |
| Tangier Incident (5316)                 | AA             | George Brent-Mari Aldon            | Feb. 3, '53          | 77m                      | Feb. 21      | 1733         |          | A-1 | Average       |
| Target Hong Kong (517)                  | Col.           | Richard Denning-Nancy Gates        | Feb., '53            | 66m                      | Dec. 20      | 1646         | AY       | A-2 | Fair          |
| Tarzan and the She-Devil (324)          | RKO            | Lex Barker-Joyce MacKenzie         | June 8, '53          | 76m                      | July 18      | 1918         |          | A-1 | Fair          |
| Taxi (305)                              | 20th-Fox       | Dan Dailey-Constance Smith         | Mar., '53            | 77m                      | Jan. 17      | 1685         | AYC      | A-1 | Excellent     |
| Terror on a Train                       | MGM            | Glenn Ford-Anne Vernon             | Sept. 18, '53        | 72m                      | July 25      | 1926         |          |     | Good          |
| That Man from Tangier                   | UA             | Nils Asther-Roland Young           | May 8, '53           | 80m                      | May 2        | 1823         |          | B   | Fair          |
| Thief of Venice (304)                   | 20th-Fox       | Maria Montez-Paul Christian        | Jan., '53            | 91m                      | Nov. 15      | 1605         | AY       | A-2 | Very Good     |
| Three Girls from Rome (Ital.)           |                |                                    |                      |                          |              |              |          |     |               |
| (Eng. dial.)                            | I.F.E.         | Lucia Bose-Cosetta Greco           | Aug., '53            | 85m                      | Aug. 1       | 1934         |          |     | Very Good     |
| Thunder Bay (color)                     | Univ.          | James Stewart-Joanne Dru           | Aug., '53            | 103m                     | May 9        | 1829         | AY       | A-2 | Excellent     |
| Thunder in the East (5210)              | Para.          | Alan Ladd-Deborah Kerr             | Jan., '53            | 98m                      | Nov. 1       | 1590         | A        | A-2 | Fair          |
| Thunder Over the Plains (color)         |                |                                    |                      |                          |              |              |          |     |               |
| (form. Come On Texas)                   | WB             | Randolph Scott-Phyllis Kirk        | Not Set              |                          | Feb. 14      | (S) 1718     |          |     |               |
| Thunderhoof                             | Col.           | Preston Foster-Mary Stuart         | (reissue) June, '53  | 77m                      |              |              |          |     |               |
| Times Gone By (Ital.)                   | I.F.E.         | Vittorio de Sica-Gina Lollobrigida | Sept., '53           | 106m                     | Aug. 1       | 1935         |          |     | Good          |
| Titanic (318)*                          | 20th-Fox       | Clifton Webb-Barbara Stanwyck      | May, '53             | 98m                      | Apr. 18      | 1798         | AY       | A-2 | Excellent     |
| Tonight at 8.30 (Brit.) (color)         | Continental    | Valerie Hobson-Nigel Patrick       | May, '53             | 81m                      | June 6       | 1862         |          | A-2 | Good          |
| Tonight We Sing (color) (347)           | 20th-Fox       | David Wayne-Exio Pinza             | Apr., '53            | 109m                     | Jan. 31      | 1701         | AYC      | A-1 | Excellent     |
| Topeka (5325)                           | AA             | Bill Elliott                       | Aug. 9, '53          |                          |              |              |          |     |               |
| Torpedo Alley (5308)                    | AA             | Mark Stevens-Dorothy Malone        | Jan. 25, '53         | 84m                      | Dec. 20      | 1646         |          | A-1 | Good          |
| Trader Horn                             | MGM            | Harry Carey-Edwina Booth           | (reissue) June, '53  | 120m                     |              |              |          |     |               |
| Trail Blazers (5329)                    | AA             | Alan Hale, Jr.                     | Apr. 19, '53         | 64m                      |              |              |          | A-1 |               |
| Treasure of Golden Condor (C)           |                |                                    |                      |                          |              |              |          |     |               |
| (308)                                   | 20th-Fox       | Cornel Wilde-Constance Smith       | Feb., '53            | 93m                      | Jan. 24      | 1693         | AYC      | A-1 | Good          |
| Tropic Zone (color) (5211)              | Para.          | Ronald Reagan-Rhonda Fleming       | Jan., '53            | 94m                      | Dec. 13      | 1637         | AY       | A-2 | Fair          |
| Trouble Along the Way (216)             | WB             | John Wayne-Donna Reed              | Apr. 4, '53          | 110m                     | Mar. 21      | 1765         | AYC      | A-2 | Excellent     |
| Twilight Women (Brit.) (5217)           | Lippert        | Freda Jackson-Lois Maxwell         | May 15, '53          | 89m                      | Aug. 8       | 1943         |          |     | Average       |
| Twonky, The                             | UA             | Hans Conried-Gloria Blondell       | June 10, '53         | 72m                      | June 27      | 1887         |          |     | Poor          |
| <b>U-V</b>                              |                |                                    |                      |                          |              |              |          |     |               |
| Undercover Agent (5306)                 | Lippert        | Dermot Walsh-Hazel Court           | Oct. 2, '53          |                          |              |              |          |     |               |
| Untamed Breed                           | Col.           | Sonny Tufts-Barbara Britton        | (reissue) Sept., '53 | 79m                      |              |              |          |     |               |
| Valley of Headhunters                   | Col.           | Johnny Weissmuller                 | Aug., '53            | 67m                      | July 25      | 1926         | AY       | A-1 | Good          |
| Vanquished, The (color) (5221)          | Para.          | John Payne-Jan Sterling            | June, '53            | 84m                      | May 9        | 1830         | AY       | A-2 | Good          |
| Vice Squad                              | UA             | Edw. G. Robinson-Paulette Goddard  | July 31, '53         | 87m                      | July 18      | 1917         | AY       | A-2 | Very Good     |
| Volcano (Ital.) (Eng. dubbed)           | UA             | Anna Magnani-Geraldine Brooks      | June 5, '53          | 106m                     | June 20      | 1878         |          | B   | Good          |
| <b>W</b>                                |                |                                    |                      |                          |              |              |          |     |               |
| War of the Worlds (C) (5218)            | Para.          | Gene Barry-Ann Robinson            | Oct., '53            | 85m                      | Feb. 28      | 1742         | AY       | A-1 | Excellent     |
| War Paint (color)                       | UA             | Robert Stack-Joan Taylor           | Aug. 28, '53         | 89m                      | July 4       | 1903         | AY       |     | Good          |
| What Price Innocence (Ital.)            | I.F.E.         | Lyda Baarova-Otello Toso           | May 1, '53           | 100m                     | May 9        | 1831         |          |     | Fair          |
| Wherever She Goes (Australian)          |                |                                    |                      |                          |              |              |          |     |               |
| White Goddess (5224)                    | Mayer-Kingsley | Eileen Joyce-Suzanne Parrett       | Jan. 27, '53         | 80m                      | Feb. 7       | 1711         |          |     | Fair          |
| White Lightning (5326)                  | Lippert        | Jon Hall                           | Mar. 27, '53         | 73m                      | July 18      | 1919         |          |     | Average       |
| White Line, The (Ital.)                 | AA             | Stanley Clements                   | Mar. 8, '53          | 61m                      | Mar. 7       | 1751         |          |     | Good          |
| White Witch Doctor (color)              | I.F.E.         | Gina Lollobrigida-Raf Vallone      | Jan. 12, '53         | 87m                      | Jan. 3       | 1669         |          |     | Very Good     |
| Winning of the West (571)               | 20th-Fox       | Susan Hayward-Robert Mitchum       | July, '53            | 96m                      | June 20      | 1877         | AYC      | A-1 | Very Good     |
| Woman They Almost Lynched (5204)        | Col.           | Gene Autry-Smiley Burnette         | Jan., '53            | 57m                      | Jan. 17      | 1687         | AYC      | A-1 | Good          |
|   | Rep.           | John Lund-Audrey Totter            | Mar. 2, '53          | 90m                      | Apr. 4       | 1781         | A        | B   | Very Good     |
| <b>X Y Z</b>                            |                |                                    |                      |                          |              |              |          |     |               |
| Yellow Sky, The (349)                   | 20th-Fox       | Gregory Peck-Anne Baxter           | (reissue) Jan., '53  | 98m                      | Nov. 27, '48 |              |          |     | Good          |
| Young Bess (color)* (333)               | MGM            | J. Simmons-S. Granger-D. Kerr      | May 29, '53          | 112m                     | May 2        | 1821         | AY       | A-1 | Very Good     |
| Young Caruso, The (Ital.) (Eng. dial.)  | I.F.E.         | Ermanno Randi-Gina Lollobrigida    | Sept., '53           | 77m                      | Aug. 8       | 1942         |          | A-2 | Good          |

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# COLUMBIA'S FROM HERE TO ETERNITY

DAILY NEWS, MONDAY, AUGUST 17, 1953

## DAILY NEWS

220 East 42d St.

NEW YORK'S PICTURE NEWSPAPER

Tel. MUrray Hill 2-1234

### EDITORIAL

#### MR. SHAKESPEARE: MR. JONES

Urged on by our Kate Cameron's enthusiastic four-star review, we elbowed into the Capitol Theatre the other day to see "From Here to Eternity." This is Columbia Pictures' version of James Jones' best-seller about the ruggedness of Regular Army life, pre-Pearl Harbor.

The movie, to mince or coin no words, is a diller. All of young author Jones' monotonous cussing has been combed out, and most of the book's purplish for-us-GIs-only situations have been laundered neatly for the family trade. But Jones' roaring protests about Old Army brutality and dumbness are still there, with all their fire, indignation and drama.

And now, without one word of invitation from anybody in Hollywood, we'll dish out some free advice. This smash-eroo flicker, we noticed, doesn't have any 3-D gimmicks or even Technicolor. It's just plain, old-fashioned theatre—and the audience loves it.

#### "The Play's The Thing"

We don't think the explanation is difficult. William Shakespeare himself (1564-1616) once explained to his "Hamlet" troupe that their voices might be real flute-like and the scenery right handsome, but the play was still the thing.

We don't believe theatre audiences have changed much since then. Stage and camera stunts are dandy, but the spine-tingling story is what the paying customers craved centuries back and still do.

So it's tough about those federal admission taxes, boys, and TV's probably here to stay. But "Eternity" proves you've still got a salable product. Just produce some more sinewy dramas like this one, fellas—stories with good red meat on the bones—and all you poverty-pleading filmfolk will be back in your swimming pools before you know it.

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